

THE SAN FRANCISCO BAY

Aug. 22–28, 2001 • Vol. 35, No. 47 • FREE

GUARDIAN

The Best of the Bay ... Every Week

HOW TO BLOW A POLICE CORRUPTION CASE

Why the prosecution of the
Oakland "Riders" is likely to fail

By A.C. Thompson

One bad apple? Ex-officer Jude Siapno (left) stands outside of Alameda County Superior Court with his lawyer William Rappoport. Is the "Riders" scandal really limited to four dirty cops?

Behind the pop

Abby Goldman at
the S.F. auditions for
reality TV's *Popstars* [p.21]

Chubby unchecked

Nobel Prize bid
puts bizarre twist
on Checker's career [p.45]

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Bay Guardian
Aug. 22-28, 2001

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in this issue

Sometimes the story that's out in the mainstream media just doesn't look right. That's what happened a few weeks ago, when A.C. Thompson came to talk to me about the arraignment of the police officers on trial in the Oakland "Riders" case.

The allegations against the cops are horrifying. If they're true, then some very, very dangerous thugs were working the streets of West Oakland with badges and guns.

Thompson had sat through the arraignment, and something about it bothered him. Alameda County district attorney Tom Orloff wasn't even there; one deputy D.A. was present, surrounded by an army of high-paid defense lawyers. In fact, Thompson noted, Orloff had been pretty much missing in action from the start of the case.

The more he looked into the story, the more disturbing it became. The prosecutor in one of the most important police corruption cases in Bay Area history wasn't acting at all like someone who wanted to win. Worse, nobody in Oakland or Alameda Counties seemed to want to pursue the case to its obvious, logical conclusion: if the Riders were able to act with impunity for years, until a rookie cop who was assigned to a member of the group as a trainee became disgusted and blew the whistle, isn't it likely that someone else in the department knew what was going on? Isn't it possible, even likely, that some higher-ups turned a blind eye to the officially sanctioned carnage on the streets? Might this not be a much bigger scandal?

The problem, as Thompson reports on page 16, is that nobody is trying to find that out. It's almost as if the district attorney didn't want to know.

Tim Redmond
tredmond@sfbg.com

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An energy plan for S.F.

Ed Smeloff, the new energy policy chief at S.F.'s Public Utilities Commission, offers a detailed plan for the city's energy future. A *Bay Guardian* interview.

Viewers' choice

How to be a contented media consumer, in Norman Solomon's *Media Beat*.

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This *Modern World* by Tom Tomorrow.

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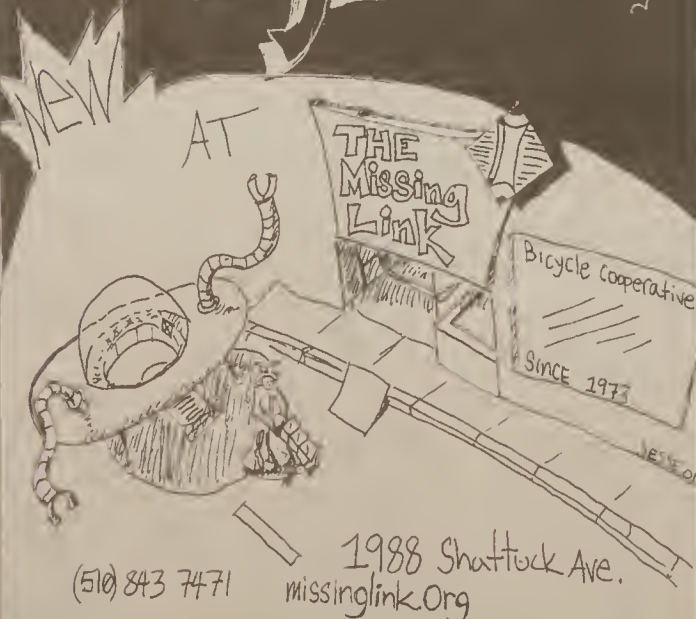


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letters to the editor

Send in the clones

So Annalee Newitz, who now calls herself a "biopunk," favors human cloning (Techsploitation, 8/8/01). Her pivotal point is that "Anything to change the way humans breed is a Good Thing. It gets us out of the mommy-daddy-baby continuum." Of course, anything that smacks of continuity is a bad thing in the post-modern post-ethnic. Interesting that this came on a day that the *San Francisco Chronicle* had on the front page a story about a UFO cult that is pursuing cloning.

Let us not ask why the natural world has preserved certain continuities, or why organisms evolved into sexual reproduction in the first place. Studies such as one published last month in *Science* that show "huge genetic defects" in cloned mice, which show severe flaws and instabilities in how proteins were made by genes (even though these did not prevent the birth of seemingly normal animals), should simply be ignored. We have a brave new world to build. Maybe we should also hatch the clones in laboratories and raise them in institutions to eliminate messy things such as family upbringing and excessive attachment to particular subjectivities.

While we're at it, why not engineer away sexual differences? We can all have removable sex parts, and create true gender fluidity.

Fortunately for humanity and the biosphere, nature bats last.

Jeffrey G. Strahl
Berkeley

The future is crowded

So, not only is Michelle Tea's move to L.A. the most overhyped gossip item in "cool" queer circles, but she gets a few hundred bucks to blather about it in the *Bay Guardian* ["Tale of Two Cities," 8/8/01].

No sooner did the queen of the multiple-pierced, ratty-haired, smug gay-hating dyke set achieve gushing praise for her supposedly definitive Mission District writings, *Valencia*, then she runs off to Los Angeles. Shall we hold our breath in anticipation of the next Gus Van Sant epic based on her book after he finishes the film version of hype king (queen?) miscreant J.T. Leroy's truck stop whore scribbles? Whatever happened to writers who were known for their writing?

While Tea and her compatriots should be lauded for the growth of Sister Spit, few other artists and writers have received so much fawning adulation (and awards) for such self-absorbed scribbles.

No doubt the "cool" media will fawn over her next self-indulgent tome, perhaps titled "Sepulveda."

I'm happy to see her go. Buh-bye. The future is crowded.

Todd Bowers
San Francisco

San Franciscans, stay home

I cannot begin to tell you how idiotic and immature this L.A.-Bay rivalry is ["Tale of Two Cities," 8/8/01]. It's like some bitter nerd arguing at the wall, 'cause no one's arguing back. Angelenos don't care.

First of all, what fills the L.A. stereotype is made up of people who aren't even from L.A. It's like saying S.F. is only made up of dot-commers. That's not S.F., and plastic is not L.A.

Angelenos stay in the underground, silly. We don't fill up those cheesy Hollywood clubs ... you do! And the only reason we've stayed underground is because we don't give up the cool spots like Michelle Tea did in this stupid article.

Bet you anything, FaisDoDo will be the wackest spot now.... Thanks a lot, Michelle!

Get real. San Franciscans are just bitter white urban trash, and they end up moving to L.A. anyway. We don't want you!

Susan Chivaranond
Oakland

Affordable land trusts

A key part of the concept of a community land trust is that this would be a democratic nonprofit development organization with an open membership and an elected board of directors. As such, a community land trust can be a vehicle through which a community can ensure that its housing needs are met and control its own land use. Facilitating the emergence of land trusts in San Francisco would give us a set of new tools to expand housing options in the city.

Various builders in the city have been able to build housing at less than \$180 a square foot, excluding the land cost. If the land trust absorbs the land cost, this means that, for example, 700-square-foot one-bedroom units could be built at a cost under \$126,000.

For more information check out the Web site of the San Francisco Community Land Trust Collaborative at www.sflandtrust.org.

Tom Wetzel
San Francisco

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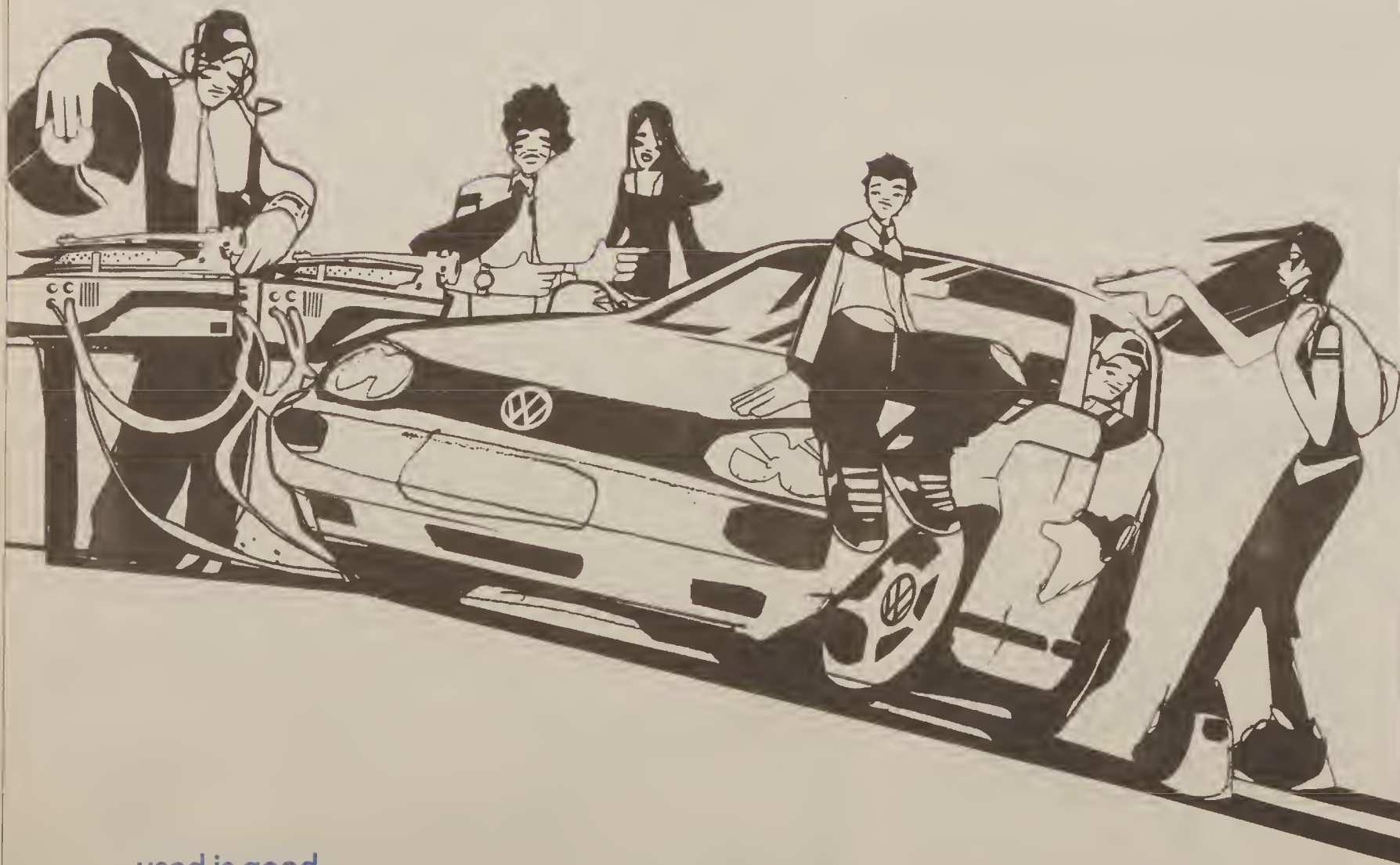
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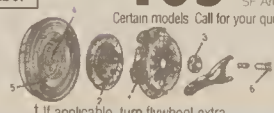
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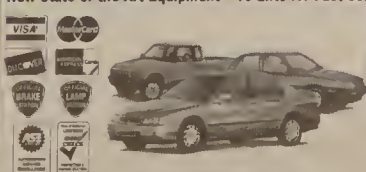
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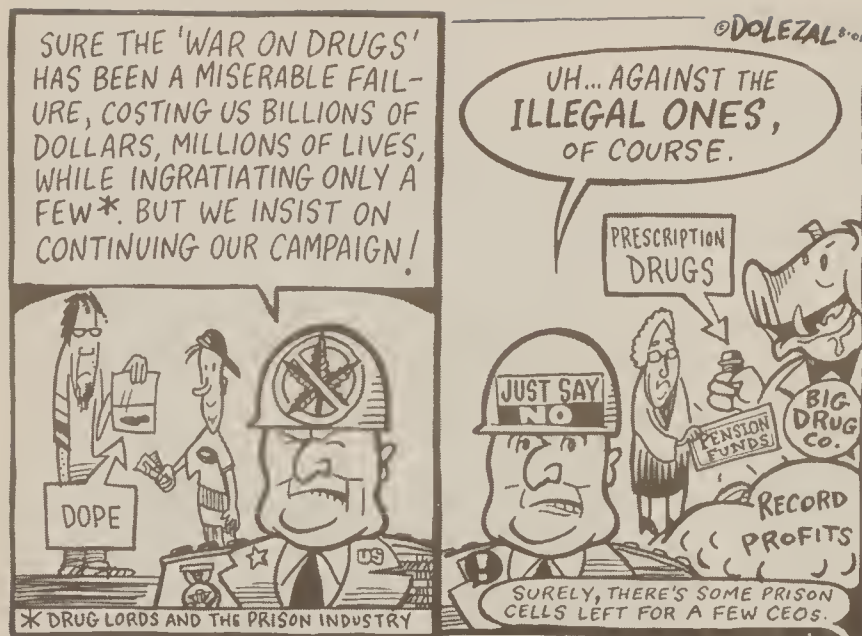
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opinion by jon maples

The Standard's industry

Last Thursday the *Industry Standard*, the San Francisco-based weekly magazine that covered the Internet, and its parent company, International Data Group, made a smart business decision. They chose to shut down the ailing, debt-addled publication and file for bankruptcy instead of continuing the charade that a rebound was just around the corner. Although the decision was not surprising, considering IDG's tightfisted financial modus operandi, it was one of the few smart business decisions the magazine has made in the past year.

Last year the *Standard* had so many advertisers that it was forced to turn some down. The magazine added thousands of subscribers and planned for a massive expansion. There was heady talk that the *Standard* would become this generation's *Business Week*, a publication created from scratch that quickly carved out a niche and then dominated the market.

While other publications also gained significantly from the Internet boom, no magazine profited as much as the *Standard*. As the venture market heated up and many companies launched absurd IPOs, the *Standard* ridiculed many of the deals within its pages. Yet the magazine embodied the Internet revolution. Many of the covers described how new Internet firms were changing the way business works, and stories repeated the line that the old economy rules need not apply.

Covering an economy that was surrounded by hype may have led company officials to think they were among those revolutionaries. One wonders if management was reading its own magazine.

The publication took \$30 million dollars in venture capital from Flatiron Ventures, among others, and decided to cash in on the Internet boom by planning for a big IPO. To get the IPO out the door, the company started another magazine and recruited like mad to fill its expanding editorial pages, wooing gifted reporters from places like *Business Week* and the *Wall Street Journal* by of-

fering stock options that surely would make the new employees rich some day. And maybe most egregiously of all, the *Standard* rented huge amounts of office space in San Francisco that it could not use or sublet after the commercial rental market went as comatose as the ad market. Some reports put the amount owed in rental agreements at \$60 million.

And then there's the issue of profits. The company had to fill ever expanding pages as the size of the new business books boomed. But still, the company booked \$140 million dollars in revenue last year. And management chose not to bank any of the cash, but rather, spent like the next year would set records again. In the end the *Standard* ran through all of its cash and the \$30 million in venture money.

After the stock market crash in April 2000, the *Standard* couldn't get out to the public markets. It wasn't alone: many of the *Standard's* competitors have seriously scaled back their plans or have raised the white flag. *Business 2.0* was sold to Time Warner for a pittance of its projected value after huge ad sales last year. *Red Herring* magazine (full disclosure: I worked for a year and a half at *Red Herring* before being shown the door during cost-cutting layoffs in May) has trimmed its staff in half and looks about the size of a flyer, as opposed to the telephone-book-size monthly it was last year.

The *Standard* lived on hope that the huge growth it had experienced would keep flowing — and died by the sword of financial realities that are being served in large doses in San Francisco these days. It's painful when a magazine of the quality of the *Standard* goes down. But the demise of the voice of the Internet revolution proves that the laws of financial evolution that the dot-commers so loved to dismiss haven't really changed. ❖

Jon Maples (jmaples@well.com), former managing editor of the *Bay Guardian*, is a freelance journalist writing about technology, and nowadays, even the arts.

editorials

PG&E's shoddy service

Charlie Skipsey was set to open his new Pacific Heights restaurant, the Askew Grill, last winter. Nine months later — after he'd lost \$20,000 paying his staff for jobs that didn't exist yet — Pacific Gas and Electric finally got around to hooking up his power. Robby Morgenstein, co-owner of the East Coast West Deli on Polk Street, lost about \$80,000 in the nine months he was waiting for his PG&E service.

As Rachel Brahinsky reports on page 15, those are just two examples. There are probably hundreds, maybe thousands more. People in the construction business say PG&E's ability to provide the basic service of hooking up power to a new home, office, or business has been in rapid decline since deregulation. And now that the company is in bankruptcy, service is a complete disaster.

The city has its own problems with PG&E: the company stalled a public sewage project for almost a year by failing to fulfill its legal obligation to move an improperly marked gas line. Another sewer project was delayed 209 days.

The utter collapse of reliable electric service is one of the most powerful cases in favor of public power. The ultimate solution to these problems is on the November ballot, in the form of a municipal utility district initiative and a water and power authority charter amendment. But in the meantime there are two important steps the city needs to take.

First, and most important, is to immediately begin the process of revoking PG&E's franchise agreement — the contract that gives the utility the right to do business using city streets, sidewalks, and right-of-ways. The franchise agreement has all sorts of problems — among other things, as we pointed out last week (see the editorial "Ending the Sellout Deals"), the deal, signed back in 1939, gives PG&E one of the lowest franchisee fees in the state, in perpetuity. But the contract does require that the

utility respond within 30 days to the city's request for removal or relocation of PG&E facilities for public works projects — something PG&E is consistently failing to do. That gives the city the ability to void the entire smelly old deal.

We've called for this for years, and the process is finally in the works. The San Francisco Public Utilities Commission warned PG&E in a June 14 letter that "the city may sue ... for the forfeiture of the franchise." With no signs that service is getting any better — or will get better anytime in the foreseeable future — the supervisors should direct the city attorney to file suit without any further delay.

Meanwhile, the litany of complaints we've been hearing about PG&E service presents a frustrating problem: nobody at the state or local level is even keeping track of individual service problems, much less providing any assistance to people who are up against a bankrupt and recalcitrant corporation. The SFPUC should create an official ombudsperson to compile, publicize, and respond to PG&E service problems (a good first step would be posting a list of all complaints on the city's Web site).

This is an issue that affects everyone in town, from the low-income tenant who can't get an up-to-date meter reading (and is thus paying inflated "estimated" bills) to the real estate developer or restaurant owner who can't get a new power hookup. The Board of Supervisors should hold hearings on the problem, subpoena PG&E executives (and the company's service records), and fund a complaints office at the SFPUC. It's only going to get worse. ❖

P.S. If you have complaints about PG&E's service, send them to the SFPUC, 1155 Market St., S.F., CA 94103, and to your district supervisor; send copies to PG&E Complaints, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110, and send e-mails to pg&ecomplaints@sfbg.com.

Losing the Riders case

When Los Angeles County district attorney Gil Garcetti learned of the emerging Rampart police scandal, he set up three separate units, with a total of 20 lawyers as well as a full crew of detectives, to pursue the case. The Los Angeles Police Department threw 70 investigators of its own into the corruption probe. The approach was right out of the textbooks: the prosecutors leaned on low-level cops and got them to talk about corruption at the upper levels. It still wasn't enough: the Rampart prosecution had only limited success, and ultimately Garcetti was voted out of office.

But as A.C. Thompson reports on page 16, Garcetti's investigation was world-class compared with what Alameda County district attorney Tom Orloff is doing in the Oakland Police Department "Riders" case. The case has immense importance: the prosecution of four rogue cops on charges of kidnapping, assaulting suspects, planting evidence, and filing false police reports is the most significant high-profile police-corruption case to hit Oakland in many, many years. But Orloff is looking for all the world like a prosecutor who wants to lose.

The D.A. has been missing in action: he hasn't shown up for a single court hearing, hasn't been talking to the media, and hasn't sent any sort of pub-

lic message that he's determined to root out police corruption. He's assigned only one trial lawyer and one investigator to the case. The prosecutors are looking only at a handful of incidents that took place over just nine days.

And — perhaps most alarming — there has been little effort at any level to determine whether the alleged corruption went beyond four street cops. Were the four really the only "bad apples" in the OPD, or were (and are) those sorts of practices widespread? Is it really possible that the Riders pulled off as many heinous acts as they did without any knowledge or approval from higher-ups?

Even if the three cops standing trial (a fourth is still missing) are convicted, there's no way to know if the rot has spread throughout the department.

The trial may not formally get under way for weeks, maybe months. There's still time to broaden the probe. The D.A. and the OPD need to put a lot more resources into the investigation — and push it a lot further.

The officers are almost certainly looking for a deal, but the D.A. should hold firm: no plea bargains unless the Riders agree to talk and reveal who else in the department was aware of this pattern of lawlessness and brutality. ❖

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FIRST, THE BAD NEWS ...

While our cowboy in chief has whiled away much of August on his Texas ranch, most Americans are stuck at work. It's common knowledge that we get cheated in the vacation department. But few people know that Americans spend more time at work each year than residents of any other country do. According to a study completed earlier this year by the international Labor Organization, a U.S. worker spends on average about 2,000 hours on the job each year. That amounts to almost two more months per year than the average German works — and about two more weeks than a typical worker in Japan, usually believed to be the most overworked, stressed-out country on the planet. (Tali Woodward)

Bay Guardian wins three top NNA awards

The *Bay Guardian* won three first-place awards in the Non-Daily division of the National Newspaper Association's annual contest, it was announced Aug. 2.

Our Freedom of Information issue took first place in the FOI category. The judges called it "a complete, comprehensive annual review, update and analysis of FOI activities in the San Francisco area and how government is complying. It is a solid report to the people."

Reporter A.C. Thompson's article on wheelchair-bound extreme athletes, "Go Huge," won first place for Best Sports Feature. The judges called it a "nicely developed, off-the-beaten-path feature." First place in the Best Business Story category went to Daniel Zoll and Prathap Chatterjee for "The Water Pirates," a report on Bechtel Corporation's efforts to privatize San Francisco's water system. "A great look at a global issue, which became a community issue," the judges said.

The *Bay Guardian* also won honorable mentions for newspaper promotion and education reporting.



BLABBY

edited by tali woodward

environmental sentiments ranging from "stop global warming" to "climbing ivy kills trees: birds can't eat bugs hidden by ivy."

Munson says he hasn't purchased food or clothing in the past 15 years. He spends much of his time at local activist gatherings, distributing organic food grown in his Menlo Park garden.

With George W. Bush in office, Munson's radical back-to-the-earth environmentalism seems downright idealistic — but he's not giving up.

Would do you do with your seedlings?

"People ask me for them. I used to give them out freely — until I found out people were taking them into the forest. You should never take a seedling into a forest; it dilutes the gene pool. It's like an artist's palette: right now there are many different colors; if you mix them, it all becomes gray."

So do you give any seedlings away anymore?

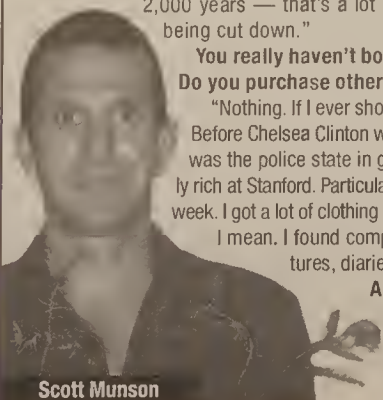
"I do, but now I interview people. I encourage them to plant the tree in the corner of the backyard, away from infrastructure and other houses. They live 2,000 years — that's a lot of landlords to get through without being cut down."

You really haven't bought food or clothing in 15 years? Do you purchase other consumer products?

"Nothing. If I ever shop, it's at garage sales or flea markets. Before Chelsea Clinton went to Stanford — and before the U.S. was the police state in general — Dumpster diving was really rich at Stanford. Particularly in June, during dead week and final week. I got a lot of clothing and all my food — the nonperishables, I mean. I found computers, phones, paraphernalia, sculptures, diaries, photos, sex toys, bikes."

Are you ever tempted to buy something?

"Not really. I've learned that life is simpler without stuff." ❖



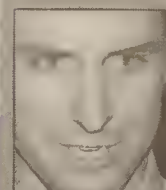
Scott Munson

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HALL MONITOR

Law of the land: Sup. Gavin Newsom's face turned crimson (again!) Aug. 13 when he lost a political struggle with Sup. Leland Yee concerning plans for upscale retail and commercial development at the Presidio National Park. In the end Newsom was forced to kill his legislation that would have affected the district he represents.



Gavin Newsom

Neighbors are increasingly upset at the **Presidio Trust**, the powerful and secretive quasi-government agency created by Congress to oversee plans for the park's future. Critics say the trust is allowing runaway commercial development that will lead to increased traffic and congestion in nearby areas.

Both Yee's and Newsom's measures called for the creation of a "working group" of residents and city officials to review the trust's plan. Both called for the group's recommendations to be reported to the San Francisco Board of Supervisors. But from the get-go Yee gave the neighborhood representatives a stronger role. Initially, Newsom specified that the working group be made up of only city officials who would "monitor" the trust's plans. Yee's provided for the **residents' Insights** to become the basis of the city's official response.

Both pieces of legislation were heard and passed in separate committees. But shortly before the board's Aug. 13 meeting started, letters from neighborhood groups landed on the supes' desks urging a vote for Yee's version — even though Newsom's had been changed to closer reflect what residents wanted.

At the meeting board president **Tom Ammiano** scolded Yee and Newsom for failing to merge their proposals. But when Newsom tried to amend Yee's legislation to reflect his own, Yee trumped him by stating flatly that he would have to deal with the neighborhood groups.

"I'm carrying it for them," Yee said shortly before his version was passed unanimously.

This is the latest embarrassment for Newsom, a mayoral wanna-be, who in the days when he was a part of the mayor's reliable board majority, was used to getting his way.

To judge from his increasingly angry demeanor at board meetings, underdog status doesn't agree with him. (Savannah Blackwell and Adam Ashton)

Bechtel gets green light from SFPUC: On Aug. 14 the San Francisco Public Utilities Commission OK'd a plan to renew **Bechtel Corporation's** contract to manage the city's \$4.4 billion water-reconstruction project. The panel did so despite reports — published in the *Bay Guardian* — that the multinational corporation hasn't provided the help city staffers say they need. The SFPUC could not on its own authorize the renewed contract — expected to cost \$14 million over the next year. The agency must wait for approval by the Board of Supervisors. And so far, at least one supe — **Chris Daly** — has said he wants the board to **dump the contract**. Hearings are scheduled to start after the board returns from its break Sept. 17. (Blackwell)

Poll attacks: Sups. **Daly, Matt Gonzalez, and Aaron Peskin** have lost out on a bid to reduce Mayor Willie Brown's potential influence on the **redrawing of district election lines**. At the board's Aug. 20 meeting the three voted against the creation of a new elections task force, the body officially charged with drawing up district lines based on the 2000 U.S. Census population figures. The task force is made up of nine members. Officially, the mayor gets three appointments, the supervisors get three, and the head of the Department of Elections gets three.



Aaron Peskin

But city hall insiders have noted that new DOE head **Tammy Haygood** is a contributor to the mayor's campaign and that Brown had appointed her to another commission before she got the DOE job. So in effect, the mayor might have power over six appointments. Daly told the *Bay Guardian*. A separate measure headed to November's ballot would allow for a new, independent elections commission, rather than the DOE chief, to get to pick three of the nine members. Peskin said it made no sense to create a task force whose membership might be altered by voters in November. But neither his nor Daly's arguments swayed the rest of the board, seven of whose members voted for the new panel. (Blackwell)

Affordable-housing push: The Board of Supervisors voted 8-2, with Sups. **Tony Hall and Newsom** opposing, to urge the Planning Commission to reject any proposals to build residential housing that do not call for 10 percent of the units to be **rented at below-market rates**. Sup. **Mark Leno** has proposed legislation that would make that city law. But it hasn't passed the board yet. Still, supervisors wanted to send a message to the Brown-allied Planning Commission immediately that the agency should start following the proposed law. Not coincidentally, **Matier and Ross** reported Aug. 19 that a recently conducted survey of San Francisco residents puts worry over the high cost of housing at the top of the list of concerns. (Blackwell)

Edited by Tim Redmond

Who's the boss?

HUD lets AIMCO make its own rules

By Cassi Feldman

The U.S. Department of Housing and Urban Development has entered into negotiations with the much criticized Apartment Investment and Management Company to extend HUD's funding of four San Francisco apartment buildings. AIMCO, which owns a total of 604 units in the Bayview, is being sued by residents for failing to remove unhealthy mold and mildew. The company has also drawn fire for a sudden rash of evictions — 59 notices served since January. But despite AIMCO's questionable record, HUD won't push key tenant demands for fear of losing affordable housing. In fact, insiders tell the *Bay Guardian*, the agency is offering AIMCO a deal that will raise HUD's payment on each apartment to market-rate levels until 2020, padding the pockets of the billion-dollar company.

Dorothy Peterson

"The [HUD] housing staff aren't evil, but they're brainwashed by the constant presence of the big property owners," said former HUD secretary's representative Art Agnos, who left the agency in January. "[HUD's inaction] reflects a kind of philosophical viewpoint that they're basically a real estate operation, not an advocacy tool."

During his tenure Agnos repeatedly asked HUD's Multifamily Hub, which oversees the Pacific region's federally subsidized housing, to take action against AIMCO instead of trusting the company to change its ways. But Multifamily always sided with AIMCO. "In my opinion the Department's response... has failed to correct the situation," Agnos wrote in a 1999 memo to then-HUD secretary Andrew Cuomo.

Since then not much has changed. HUD's July 2001 report on AIMCO's property management highlights "inadequate security," "poor tenant/management relations," "poor work scheduling," and "inadequate or missing documentation in tenant files." And despite the company's expensive mold-cleanup efforts, tenants say the work was essentially cosmetic; in some units the mold has already returned. "AIMCO's [mold] rehabilitation and remediation were seriously flawed project-wide," wrote an independent consultant in April.

Dorothy Peterson, a tenant leader at Shoreview Apartments, an AIMCO property, is frustrated by HUD's reluctance to use its leverage to intervene. "HUD is duplicitous in this, always has been," she told the *Bay Guardian*. "HUD is saying that AIMCO is going by the book, but everybody knows that AIMCO isn't going by the book." Peterson is appalled that the company may be offered more money under the new deal. The increase would help fund necessary rehabilitation but would also add to the company's net income — which reached \$99 million last year.

Sup. Sophie Maxwell shares Peterson's concerns. At the Aug. 13 San Francisco Board of Supervisors' meeting she called for more city input into the negotiations and more HUD oversight. "I feel that HUD could be a little more persuasive in trying to make AIMCO do better about their commitment to quality service," she told us. "They're a business; we don't owe them anything."

But HUD seems unlikely to rein in its private partner. An Aug. 3 letter sent by John Phillips, HUD's acting secretary's representative, to Mayor Willie Brown, Maxwell, and others, illustrates that point. Rather than conduct independent mold inspections of all the units every year, as Maxwell has suggested, Phillips reports that AIMCO will apply the "new protocol to 25 units identified as having a high potential for continuing problems."

Maxwell and Brown also asked HUD to place a temporary hold on eviction cases to allow residents to obtain legal assistance. That is particularly important given the suspicious nature of many recent AIMCO evictions, which residents say are based on mistaken calculations and late paperwork (see "AIMing Low," 7/11/01). Here's HUD's response: "They [AIMCO] have not agreed to... place a temporary hold on cases already in progress to allow those residents who have yet to retain legal assistance to do so." According to the letter, AIMCO wouldn't even agree to include information advising people on their rights when it served eviction notices, although the company will "post the information in their office and make handouts available."

Meanwhile, residents are being forced to represent themselves in court. Even without lawyers, tenants Debra Loggins and Algerine Clayton beat AIMCO and got their cases dismissed, only to find themselves served with 10-day eviction notices again. "They keep coming back and coming back," Loggins said. That's harassment."

We asked Phillips why HUD won't use its negotiating leverage to stop the evictions, at least temporarily. "Because they have attorneys," he said. "They're following the court process. I don't have the authority to intervene." But Agnos points out that even without legal authority, HUD could flex its political muscle. "If I were there and I was dissatisfied, I would be pushing HUD and calling AIMCO to take another look and review the evictions until we were satisfied that there was due process." ❖

E-mail Cassi Feldman at cassi@sfbg.com.

Taxing problems

By Kezia Parsons

California stands to lose more than \$900 million in federal funding under President George W. Bush's proposed 2002 budget. Much of that money will come from programs run by nonprofit agencies. Until Congress finalizes the budget, around the end of September, social service organizations that depend on federal funds will be waiting to learn how badly they'll be hit.

Kathy Black, executive director of La Casa de las Madres, is keeping her fingers crossed. La Casa provides everything from tampons to emergency shelter for abused women and their children. More than half of the program's annual budget comes from federal grants. "If we lost funding, we would have to count more on the generosity of the community in terms of making contributions," Black told the *Bay Guardian*.

But philanthropic dollars will likely be getting scarcer too, thanks to the Bay Area's contracting economy. Human-service organizations like Black's are particularly vulnerable during a recession, says Melissa Brown, managing editor at *Giving USA*, an annual report on charitable contributions. "Organizations will find it harder to secure donations from companies [in San Francisco]," Brown said.

City administrators will also be feeling the pinch. Cuts to the federal Public Housing Capital Fund would be felt in San Francisco and across the country. "Even a small cut can have a snowball effect through the system and have much more impact at the Housing Authority

Bush's tax cut will devastate local charities. Use your rebate to help

level than it looks like at the congressional level," said Christine Siksa of the National Association of Housing and Redevelopment Officials. Bush's budget would also eliminate School Renovation Grants, intended to fix urgent and hazardous conditions in public schools.

Mike Lapham, codirector of the Responsible Wealth Program at United for a Fair Economy, said the impacts of the tax cut may not be felt immediately, but "down the line, people will feel the squeeze."

Lapham's group is one of many urging taxpayers to donate their rebate checks to nonprofits performing vital public services. You can sign a petition addressed to Bush and members of Congress at www.rejecttherebate.org and find a worthy group to donate to at www.giveforchange.com. The National Association of Child Advocates wants people to donate their rebate checks to needy public schools; NACA's Web site (www.investinschools.org) helps them choose a local school to contribute to.

Every morning more than 100 people flood into the Tenderloin AIDS Resource Center for free food and HIV education. The number of clients the group serves has been growing in recent years, while the amount of money it receives from the federal government has not. Now the program's federal funding may be threatened.

"If less money is coming into the city, somebody is going to suffer," deputy director Tom Calvanese said. "And organizations like ours are not at the top of the priority list." ❖

Below are six organizations doing vital work that are threatened with substantial cuts to their federal funding. This is far from a complete list, but if you want to make sure your tax rebate goes where it's needed, these are some places to start.

La Casa de las Madres is an emergency shelter for battered women, teens, and their children. 1850 Mission, Suite B, S.F. (415) 503-0500, www.lacasa.org.

Haight Ashbury Free Medical Clinic provides free medical care to anyone without insurance, as well as free HIV and

hepatitis testing for all. 558 Clayton, S.F. (415) 487-5632, www.hafmc.org.

Meals on Wheels delivers food to elderly San Franciscans. 1375 Fairfax, S.F. (415) 920-1111, www.mowsf.org.

Project Open Hand delivers meals to people living with AIDS and other critical illnesses, as well as homebound seniors. 730 Polk, S.F. (415) 447-2300, www.openhand.org.

Tenderloin AIDS Resource Center provides HIV treatment, support, and medical care to Tenderloin residents. 187 Golden Gate, S.F. (415) 431-7476, www.tarcsf.org.

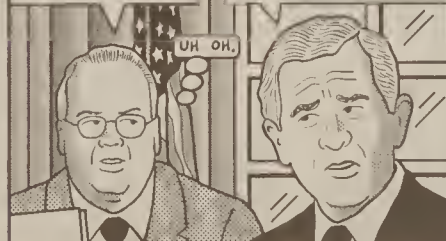
THIS MODERN WORLD

by TOM TOMORROW

HE WASN'T USED TO GRAPPLING WITH SUCH ABSTRACT CONCEPTS...BUT ONCE HE GOT HIS TEETH INTO THE ISSUE, HE JUST COULDN'T LET GO...

SIR, NOW THAT THE STEM CELL THING IS BEHIND US, WE NEED TO GO OVER THESE BUDGET NUMBERS--

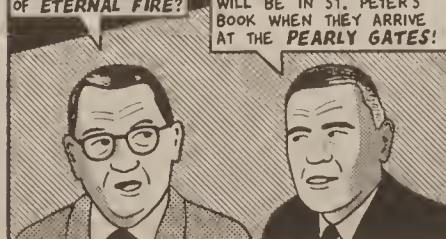
HOLD ON, KARL! I WAS JUST WONDERIN'--WHEN THOSE LITTLE STEM CELLS DIE...DO THEY GO TO HEAVEN--OR HELL?



NO ONE HAD EVER REALLY GIVEN THE MATTER MUCH THOUGHT...BUT SUDDENLY, THE AFTERLIFE OF DISCARDED STEM CELLS WAS ALL THE PUNDITS COULD TALK ABOUT...

CAN YOU IMAGINE THEIR UNENDING TORMENT--FLOATING IN TINY PETRI DISHES OF ETERNAL FIRE?

BUT CERTAINLY THEIR INNOCENCE ENSURES THAT THEIR NAMES--OR, UM, THEIR LAB SPECIMEN NUMBERS--WILL BE IN ST. PETER'S BOOK WHEN THEY ARRIVE AT THE PEARLY GATES!



CABINET MEETINGS WERE CONVENED...THE ADVICE OF THEOLOGICALS WAS SOUGHT...

SINCE STEM CELLS ARE WITHOUT SIN, THEY ARE UNDOUBTEDLY WELCOME IN THE KINGDOM OF GOD!

I'M AFRAID I MUST DISAGREE! WITHOUT PROPER BAPTISMAL RITES, THEY ARE ASSUREDLY CONDEMNED TO SATAN'S REALM!

SIR, ABOUT THE BUDGET--

NOT NOW, KARL!



ULTIMATELY, THE PRESIDENT ORDERED THE BAPTISM OF ALL EXISTING STEM CELL LINES--JUST TO BE SAFE!

YOU DUNKED THE EXPERIMENT IN UNSTERILIZED LAKE WATER?

YES--BUT WE SAVED A TINY SOUL! LITTLE GENETIC SAMPLE 3398-0499302-098 IS WITH OUR HEAVENLY FATHER NOW!

YOU'VE--YOU'VE DESTROYED YEARS OF RESEARCH!

HALLELUJAH!



NEXT: HOW MANY STEM CELL ANGELS CAN FLOAT ON THE HEAD OF A PIN? THE PRESIDENT WANTS TO KNOW!

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news

alerts

by camille t. taiara

Torture and the U.S.

Wednesday, Aug. 22–Thursday, Aug. 23, find out about torture and the United States at two forums presented as part of the “Torture, Inquisition, and Capital Punishment” exhibit at Herbst International Exhibition Hall. On Wednesday, Marina Drummer of the National Coalition to Free the Angola Three, Geronimo Pratt defense attorney Stewart Hanlon, psychiatrist Terry Kupers, former political prisoners-turned-activists Ida McCray and Bato Talamantez, and a representative from the Leonard Peltier Defense Committee speak at “Political Prisoners in the U.S.” On Thursday, Salvadoran torture victim and refugee Professor Carlos Mauricio and Sandra Coliver and Joshua Sondheimer of the Center for Justice and Accountability hold the forum “Torturers from Abroad Who Live in the United States: Who They Are, How They Got Here, and What Is Being Done to Hold Them Accountable.” 7–9 p.m., *Herbst International Exhibition Hall, the Presidio, 385 Moraga, S.F. Free. (415) 646-0606.*

‘Art Is Not a Crime’

Thursday, Aug. 23, demand the Italian government release Publix Theater Caravan performers and all G8 activists from jail and drop the charges against them at an evening of protest performance organized by Art and Revolution, Freedom Rising Affinity Group, and 848 Community Space and featuring Krissy Keefer, Gravity Physical Theater, Keith Hennessy, and others. 4 p.m.–midnight, *Italian Consulate, 2590 Webster, S.F. (415) 339-7801.*

Genoa and debt cancellation

Thursday, Aug. 23, Bill Ferguson of Jubilee 2000 USA and Jean and Bill Leshner of the Bay Area Debt Cancellation Coalition speak at “Reportback from Genoa G8 Meetings: Debt Cancellation, Global AIDS Fund, and Fair Trade Lose.” 7 p.m., *Berkeley Friends Church, 1600 Sacramento, Berk. Free. (415) 565-0201, ext. 12.*

Oakland tenants rally

Thursday, Aug. 23, the Oakland Tenants Union and Just Cause Oakland hold a rally to protest Mayor Jerry Brown’s attempt to remove commissioner Andrew Wolff from the rent board and to demand that future tenant representatives on the board be nominated and approved by the tenant community. 7 p.m., *Oakland Rent Board, City Hall, 1 Frank Ogawa Plaza, Oakl. (510) 444-6089.*

Death at the border

Friday, Aug. 24, join Housing Not Borders, St. Peter’s Housing Committee, San Francisco Day Labor Program, and others in a procession and vigil in memory of immigrants who died trying to cross the U.S.-Mexico border. *Assemble 5:30 p.m., 16th and Mission Sts., S.F. (415) 861-7419.*

Anti-globalization garage sale

Saturday, Aug. 25, pick up some cool knickknacks and help the International Action Center cover the cost of organizing for the Sept. 29 anti-IMF/World Bank demonstrations in Washington, D.C., at the IAC garage sale. Call ahead to arrange donations of household goods, small furniture, and curios (no clothes). 10 a.m.–4 p.m., *22nd St. and Fair Oak, S.F. (415) 821-6545.*

‘Know Your Rights’

Saturday, Aug. 25, learn about your rights vis-à-vis the police and how to monitor the police safely at a “Know Your Rights” training presented by CopWatch. 11 a.m.–2 p.m., *CopWatch office, 2022 Blake, Berk. Free. (510) 548-0425.*

MUD bash extraordinaire

Sunday, Aug. 26, MUD Now and Ian Brennan hold a free concert in support of public power for San Francisco and Brisbane featuring music by Tejano music pioneer Santiago Jimenez Jr., Mamadou Diahate of Mali, Ramblin’ Jack Elliot, gospel legends the Holmes Brothers, Cellophane Masses, and others, plus presentations by Tom Ammann and Jello Biafra, a performance by X-tra Action Marching Band, and more. Noon–7 p.m., *Crissy Field, Presidio shoreline, S.F. Free. (415) 364-1522.*

Freedom for the Falun Gong

Through Aug. 29, Falun Gong supporters educate the public about the persecution suffered by hundreds of Falun Gong practitioners at the hands of the Chinese police, including death by torture, and demand the release of Dr. Chunyan Teng at a 261-hour sit-in in front of the Chinese Consulate. *Chinese Consulate, 1450 Laguna, S.F. (510) 376-4084.*

Public power push

Contact Assembly speaker Robert Hertzberg before the legislature adjourns Sept. 14 and ask him to support S.B. 2X 23, a bill that would make it easier for California cities to form municipal utilities. Write to the Honorable Robert Hertzberg, Speaker of the Assembly, State Capitol, Room 219, Sacramento, CA 95814 or call (916) 319-2040. For more information call (415) 255-7296 or go to www.powertothepeople.org. ❖

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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Electric shock: Robby Morgenstein (left, pictured with partner Tom Bock) says he lost some \$80,000 while waiting nine months for PG&E to hook up his new East Coast West Deli on Polk Street.



Poor service

City threatens to pull the plug on PG&E's franchise agreement, saying utility stalls on electric work. *By Rachel Brahinsky*

As Pacific Gas and Electric experiences the weakest financial period in its corporate history, the company is counting on customers to buy its P.R. message of stability and longevity, despite mounting problems of poor service, high prices, and strained reliability. However, San Francisco Public Utilities Commission records reveal, complaints against the utility have gotten so bad that PG&E's legal right to provide service here is being questioned.

Though its contract with the city requires the utility to move power and gas lines that interfere with city construction and sewage projects, letters between SFPUC staffers and PG&E show PG&E has failed to do so in a timely way.

"SFPUC is extremely disappointed and concerned about PG&E's continued non-responsiveness," Michael Quan, SFPUC manager of the utilities engineering bureau, wrote to PG&E June 14. The letter goes on to threaten PG&E's right to do business in the city if the bankrupt utility doesn't change its ways: "The Franchise Agreement between the [sic] PG&E and the City and County of San Francisco (City) states that PG&E must respond to the City's request for removal or relocation of PG&E facilities made necessary by any work performed under the governmental authority of the City. If PG&E fails, neglects, or refuses to comply within 30 days of written notice, the City may sue ... for the forfeiture of the franchise."

Some of the worst problems, revealed in SFPUC records, include stalling a city sewage project for about 300 days while the city waited for PG&E to relocate its "incorrectly marked high-pressure gas line in the vicinity of the new sewer trench." Another sewer project, on Mason Street, was held up 209 days. The list goes on.

Though the city has been pressuring PG&E to improve its service since at least February, the utility has not responded. Right now the SFPUC is trying to further document the problem, according to Ed Smeloff, SFPUC assistant general manager for power policy.

PG&E media representative Ron Low did not respond to the *Bay Guardian's* request for comment for this story.

Putting the squeeze on small businesses

The problems with PG&E's service extend to small-business owners like Charlie Skipsey. Skipsey planned to have his new restaurant, the Askew Grill on Steiner Street, open for business early last winter. He renovated an old pizzeria in Pacific Heights, hired staff, and applied to PG&E for service. He says he was told it could take four months. Instead it took nine.

"On three different occasions we were told by PG&E that we were scheduled to get our upgrade," Skipsey told us. "So we went out and basically hired almost a full staff for the new restaurant. We had to spend about an extra \$20,000 in labor, [and there was] at least another \$100,000 in lost revenue."

Robby Morgenstein, co-owner of the East Coast West Deli on Polk Street, has a similar story to tell. He also waited for nine months for a PG&E hookup, taking a financial hit because of the wait. "Things are so chaotic for them that they were unable to get us services in any timely fashion," Morgenstein said. "Originally we were told it would take eight weeks by the PG&E manager.... so I was paying rent on the building, paying for insurance, got my chef on payroll. [I spent] about \$80,000 in extra costs, not including lost income. It was just a real sad, disheartening experience."

So what's the problem? According to Joe O'Donoghue, the pro-business head of San Francisco's Residential Builders Association, in the past several years — since the state moved to deregulate the energy market — PG&E's service record has tumbled.

"They had excellent field crews," O'Donoghue said. "It's when you went into the bureaucracy that it became a nightmare.... at one stage several years ago you got the hookups done free, and the service was excellent; then PG&E started charging for the services. Once we started paying, the serv-

es went into the bottom of the pits. Obviously, there has been some policy change made at the very top."

O'Donoghue acknowledges he's heard "numerous" stories like Skipsey's and Morgenstein's over the past several years. But it's difficult to know how bad the service has gotten, as the state's tracking methods don't document this type of complaint against the utility. "If you're a restaurateur or if you're inexperienced, man, you're going to get crucified," O'Donoghue said.

PG&E's solar gridlock

It's clearly a problem when PG&E won't hook up a business or resident on time. But what if it refuses to hook them up at all — in defiance of state law?

This winter, to help encourage new renewable power generation, the legislature passed a law requiring PG&E to hook up large, individually owned solar power systems — those capable of producing up to one megawatt of electricity (enough to power roughly 700 to 1,000 houses). So Kenneth Adelman, who built a 35.7 kilowatt (about one-third of a megawatt) solar power system to charge up his electric cars and his Corralitos home, expected no problems when he applied for a connection to PG&E's grid.

But the California Public Utilities Commission hasn't updated its rules to comply with the new state solar-hookups law. And PG&E, citing the CPUC's outdated rules, is refusing to tie Adelman to the grid.

Nonetheless, a PG&E worker stopped by Adelman's house Aug. 2, saying he had been directed to connect the house to the power grid. He did a safety check and then hooked it up. But late the next night Adelman received a panicked phone call from a PG&E attorney who said that the hookup was a mistake and that he would have to shut the system down.

Adelman refused. For four days the system fed power into the grid when it was sunny and took from the grid when it wasn't. But Aug. 7, Adelman arrived home to find the system disconnected and a tamper-proof padlock blocking access to the controls.

"It's always been PG&E's corporate policy to discourage their own customers from competing with them," Adelman said. "PG&E has always had the right to sell you power at the price that they want. Now they have the right to sell you what they want when they want. This is a real threat to their business model." Adelman filed a complaint with the CPUC Aug. 14. The case is set for a hearing Aug. 31.

Round two: city moves to break Modesto contract

Last week we reported that San Francisco had finally issued a notice of termination on a power contract held

with the Turlock Irrigation District (see "Finally! Contract Canceled," 8/15/01). Late Friday the city issued the same notice to the Modesto Irrigation District, with which the city has an identical power contract. One day earlier Modesto had attempted to initiate a binding arbitration process, as allowed in the contract. But San Francisco is instead trying to use a different section of the deal, one that allows termination if a significant legislative act prevents either party from benefiting from it. The 1996 deregulation law is the key legislative act the city is citing.

"We decided we had reached an impasse," the SFPUC's Smeloff told us. "They wanted us to pay them \$24 million [as a trade-off for canceling a portion of the contract]." But Smeloff didn't take the offer. The contract cancellation process takes two and half years.

Meanwhile, the city and Turlock have agreed to try to negotiate a settlement. The two were scheduled to hold their first meeting Aug. 20, according to Turlock Irrigation District information officer Tony Walker.

The contracts, set to expire in 2015, require San Francisco to supply Turlock and Modesto with power from the O'Shaughnessy Dam in Yosemite National Park's Hetch Hetchy Valley. The agreement was forged in the 1913 federal Raker Act. The deal is expected to cost the city \$20 million this year, because it requires the city to buy energy on the open market when the dam is not producing sufficient power. Public power advocates have long contended the contracts commit far more power than that law requires.

Free concert for public power

MUD Now's free summer concert for public power, sponsored in part by the *Bay Guardian*, is set for Aug. 26 at Crissy Field. The event will feature Peaches, Jello Biafra, Ramblin' Jack Elliott, the Holmes Brothers, Santiago Jimenez Jr., Bonnie Prince Billy, Bardo Pond, Mamadou Diabate, the Nels Cline Singers, Faust and Shortee, Celophane Masses, and Psycofunkodiscodelic Sunset DJs Laird, John Pickett, Laron, Galen, and Solar. Political speakers and other performers are to be announced. ❖

P.S. MUD Now recently opened its campaign headquarters; the group is looking for volunteers. Wednesdays, 6–9 p.m., Harry Bridges, 1188 Franklin, S.E. (415) 364-1522.

Summer concert, Aug. 26, noon–7 p.m., Crissy Field, Presidio shoreline, S.F. Free. (415) 364-1522.

Tell us about your problems with PG&E. E-mail complaints to Rachel Brahinsky at rachel@sfbg.com or call (415) 487-2593 with your story.

Not shown on 'Cops':
Ex-Oakland police officers
Matthew Hornung, Clarence
Mabanag, and Jude Siapno
allegedly referred to the night
shift in West Oakland as the
"dog watch." The trio leave
Alameda County Superior
Court Aug. 8, 2001

HOW TO BLOW A POLICE CORRUPTION CASE

Why the prosecution of the Oakland "Riders" is likely to fail.

By A.C. Thompson

The law isn't justice. It's a very imperfect mechanism. If you press exactly the right buttons and are also lucky, justice may show up in the answer.

Raymond Chandler
The Long Goodbye

Aug. 8, 2001. Oakland. Rene C. Davidson Courthouse. Big ivory obelisk of a building. In courtroom 11 a huge nylon stars-and-stripes hangs behind Judge Jon Rolefson. Through a side door gray-suited sheriff's deputies usher in a parade of black men to get hit with time. Pen time, county jail time, out-on-probation time. Rolefson is spitting out sentences rapid-fire, like an auctioneer.

But this little slice of apartheid American-style is just the warm-up. Sitting in the rear of the courtroom are the stars of today's show. Not long ago Clarence Mabanag, Jude Siapno, and Matthew Hornung were law enforcers, Oakland cops. They dragged rock peddlers and gat-strapped thugs off the streets. They swore to tell the truth and used their words — in courtroom testimony and in arrest reports — to lock men and women in cages.

Thing is, at this point, few people believe those words. Certainly not the Oakland Police Department, which canned them last winter. Not the Alameda County District Attorney's Office, which is prosecuting the trio on 44 charges, including kidnapping, perjury, assault, and filing false police reports.

Missing from today's arraignment is fellow former officer Frank Vazquez. Vazquez, 44, thought to be the ringleader, is believed to have fled the country and is wanted on a \$200,000 warrant.

"They are the 'Riders,'" the guy in front of me stage-whispers as the judge calls Mabanag, 35, Siapno, 32, and Hornung, 29, to the front. The so-called Riders — who served on the force for 2 to 10 years — are accused of trampling on the laws they were hired to uphold. Of planting drugs on suspects. Of making bogus police reports. Of busting the skulls of black men for entertainment.

How do you plead?
Not guilty. Not guilty. Not guilty.

And then the ex-cops file out of the courtroom and silently cut through the waiting press mob.

The trio will probably stand before a jury sometime before the end of the year. Maybe they'll get shipped off to San Quentin in shackles.

Maybe not. Cops are damn hard to convict. Remember Rodney King? How about those cowboys who popped off 41 rounds at Amadou Diallo? Or the BART cop who blasted Jerrold Hall in the back of the head with a 12-gauge?

Even if the Riders, including the AWOL Vazquez, end up in the joint, doubts about the integrity of Oakland's badge wearers will hover like smog above the city. Are these four the locus of corruption or just convenient fall guys?

As I take in the courtroom spectacle,

it seems obvious that the whole deal stinks. It doesn't look like Alameda County district attorney Tom Orloff really wants to purge corrupt cops from the ranks of the 747-officer Oakland force. It doesn't look like he's taking this trial seriously. Here's why:

First, the county's top prosecutor isn't giving this case the kind of attention it deserves. Orloff's assigned a skeleton crew to deal with the biggest police scandal to erupt there in years. He's bringing brass knuckles to a gun battle.

Second, Orloff and his staff appear to be operating on wishful thinking — the "bad apples" theorem. In multiple interviews deputy D.A. David Hollister, the lawyer on the case, acknowledged that the office is only probing the possible crimes of Mabanag, Siapno, Hornung, and Vazquez. *Let's just hope the rot goes no further than this tainted quartet*, seems to be the M.O. at the D.A.'s Office.

But there's a pile of evidence indicating that many more officers were involved in criminal activity or turned a blind eye to it: 74 citizens have filed suits, laying out a scandal of far greater scope and accusing 25 additional cops of misconduct.

And third, the D.A. isn't looking back far enough. The Riders are facing trial on the allegations of a rookie cop who spent less than two weeks on the force. Supposedly, all of the Riders' offenses took place during the nine nights this newjack worked with them. Unfortunately, there's a truckload of reasons to

think the Riders' crime spree went on much longer.

The education of Keith Batt

Riders. It was neighborhood shorthand for the hard-ass cops on the graveyard beat in West Oakland. According to the indictment, 5-0 took the moniker and ran with it. They formed a little club. Mabanag, Siapno, Hornung, Vazquez, and, according to court records, another cop named Bruce Vallimont were members. (Vallimont hasn't been indicted on criminal charges, though he has been named in at least two civil suits.)

West Oakland, the neighborhood the Riders patrolled, is one of the bleakest areas in the East Bay. The resident teenage gunslingers call it "Ghost Town" — which is appropriate given the empty streets, the blocks of burnt-out Victorians, the roaming packs of feral dogs, and the ever present specter of death. During the early and mid 1990s, when I lived there, the hollow *clack-clack-clack* of gunfire was constant — it should've been the hood's official theme song. One night my upstairs neighbor was knocked off her bicycle and gang raped while pedaling home from the BART station; it was only a seven-block ride.

Even now, with the gentry creeping into ghettos they once feared, murder is a common occurrence on the west side.

Forget the training manual. In this septic environment, the Riders made up their own rules, prosecutors charge.

At the core of the D.A.'s case are the al-

legations of Keith Batt. In the summer of 2000, Batt, then 23, was fresh meat, a rookie. Mabanag was his training officer. During his first nine nights on the job, Batt claims, he watched as Mabanag and pals savaged civilians and fabricated reports. They referred to the graveyard shift as the "dog watch."

The Riders' *Bad Lieutenant* brand of justice made Batt queasy. He went to OPD Internal Affairs and spilled his guts. Not long after, Mabanag, Siapno, Hornung, and Vazquez got pink-slipped. Batt went to work for the Pleasanton cops.

It'll be a travesty if the Riders get off, because these men — if only a 10th of the charges against them are true — are major-league assholes. According to the D.A., during Batt's nine-night stand the Riders brutalized 11 people and jailed seven men on sham drug charges.

The young man's brief tenure as a trainee Oakland cop must have been a hell of an education. Here, drawn — quotes and all — from court documents filed by the prosecution, are a few of the alleged lowlights.

June 19, 2000: "You better not be a snitch. What goes on in the car, stays in the car," Mabanag said, laying out the rules for Batt.

It was Batt's first night in blue. Mabanag wanted the rookie to prove himself. Mabanag expected Batt to beat the shit out of somebody before the night was over.

Mabanag introduced the new recruit to his buddies, Vazquez and Siapno. "Fuck all that you learned in the academy," Vazquez growled at Batt. "Fuck probable cause. Just jump out and grab the motherfuckers. If you're a coward I'll terminate you myself. If you're a snitch I'll beat you myself.... Snitches lie in ditches."

Siapno hinted at the coming carnage: "Are you ready to see the darkside?"

Batt quickly learned that even crime victims, if they got mouthy, got jacked up.

At 1:45 a.m. Mabanag and Batt were responding to a stolen-car call. It was from Kenneth Soriano's house on the 2500 block of Adeline Street. Soriano said his cousin's car had been boosted. Soriano asked the officers to come inside. Mabanag didn't want to. Soriano had a bunch of dogs. The cop was scared the animals would take a bite out of him. Told Soriano he'd shoot the dogs if they lunged.

Soriano got heated. Started arguing with Mabanag. Mabanag wasn't amused. The cop choked Soriano and forced him to the ground. Soriano's head smacked the pavement and started bleeding. Mabanag cuffed him. Radioed for backup. Siapno and Vazquez showed up and gave Soriano the Rodney King treatment, kicking and punching him.

Mabanag wrote up a fairy-tale incident report with a phony statement from Soriano: "I am sorry for giving the police a hard time. I apologize to the officer and they were not the ones who beat me."

June 27, 2000: Delphine Allen was walking home alone along 32nd Street. It was 1:40 a.m. Vazquez and Batt jumped out of an unmarked OPD van, grabbed Allen, and threw him to the ground.

The cops dragged Allen into a patrol car. Siapno, Mabanag, and Hornung showed up to help "subdue" Allen. This involved yanking the guy halfway out of the cruiser, hitting the soles of his feet with a metal baton, blasting a can of pepper spray into his mouth and face, and of course, delivering the requisite kicks and punches.

"We're going to find something to put on you," Mabanag informed Allen, according to a civil suit filed by Allen in federal court. Vazquez produced a twist of crack. Siapno put pen to paper and came up with some fiction: he watched Allen throw the rock to the ground.

But the job wasn't done. Siapno drove the cruiser, with Allen screaming inside, to a deserted lot underneath a freeway ramp near Wood Street in deep West Oakland. Siapno attacked the handcuffed man with his elbows, feet, and fists.

Allen's face was bloated and deformed looking. Allen couldn't walk. Allen's eye was full of blood. Allen was messed up. Bad. Had to be hauled over to Highland Hospital before being booked at the county jail.

This was funny. Vazquez made a joke. "They're gonna have to peel that guy's cornea off Jude's elbow," he quipped.

Mabanag wasn't laughing. Batt didn't do enough beating. Next time, he told the rookie, bludgeon the guy until I say "stop."

Sunshine and noir

Oakland isn't the first city to uncover a den of dirty cops. New York City, Wash-

ington, D.C., Chicago, Los Angeles ... police scandals are all over the news these days. And for a model of what Orloff could be doing — at minimum — you just have to take a look down the freeway to Los Angeles. L.A. district attorney Gil Garcetti's probe of the Rampart scandal was not perfect — in some respects it was pathetic. But compared with what's going on up here, it was a world-class effort.

In 1998 L.A. cop Rafael Perez was busted for stealing eight pounds of coke from an evidence locker at a Rampart Division police station.

Deputy district attorney Richard Rosenthal grilled Perez. The cop squealed. There were more dirty cops, he said. Not one. Not ten. Eighty. Rosenthal knew he'd cracked the biggest LAPD corruption case in modern history.

Rosenthal went upstairs. Asked his boss to assemble a strike force to hunt down crooked officers. Garcetti set up three separate units — a total of 20 lawyers, plus detectives — to hack at the roots of the scandal. The LAPD whipped up its

bangers. I don't like drug dealers. I want them off my streets. Is it really so bad the officer exceeded his authority to put a gangbanger away or keep a drug dealer off the street? That's the way they're going to look at it."

There are also larger psychological forces at work. "There is an extremely strong presumption of innocence for officers — I think driven by the fact that it's just too scary to think that officers aren't out there protecting us and doing the right thing and being honorable," she muses.

Laesecke and company won their case. Kinda. Three cops went down guilty. One got off. And then the presiding judge ruled that inadmissible testimony had been entered at trial and nullified the convictions. Laesecke is appealing ...

Tale of two scandals

By comparison, Alameda County D.A. Orloff is mounting a feeble campaign. Though the D.A.'s Office has crafted a solid case with a heap of evidence, the Riders could walk. That's because Orloff,

Keane, dean of the Golden Gate University School of Law and a former San Francisco public defender. "Look at the other major police prosecutions — Abner Louima and so forth. To be successful, you have to pull out all the stops and throw half the office at it."

Also problematic is Orloff's conspicuously low profile. Unlike Garcetti, who barked constantly in the media about driving scumbags out of the LAPD, Orloff has been MIA. He hasn't shown up at any of the pretrial hearings. He hasn't aired any dramatic speeches about rooting out dishonest cops. Symbolic message — intended or not — from the county's top prosecutor: I don't care.

(Orloff referred all press calls to Hollister.)

Some sources close to the case argue the evidence is so convincing that Orloff doesn't need to dispatch a battalion of lawyers — and Hollister tells me he isn't overwhelmed. "Not at all," he says. "I've tried enough cases to have a handle on what I need to do in the courtroom."



Our clients are innocent: The Riders' defense team — Edward Fishman, William Rapoport, and Michael Rains — faces the media. The indicted former officers have pleaded not guilty.

own secret squad of 70 investigators to probe Perez's claims.

Perez did three years in the can. Many of his tales turned out to be bullshit or couldn't be proved. Some were true. Fifteen officers were suspended. Nine quit rather than face questioning. Three took plea bargains. Four stood trial.

The D.A.'s Office threw everything it had at the trial of Edward Ortiz, Michael Buchanan, Brian Liddy, and Paul Harper. The D.A. hurled nine charges at the officers. Obstructing justice. Making false police reports. Perjury. Garcetti unleashed a team of nine attorneys and five detectives on Ortiz et al.

Trying cops is about as easy as climbing Everest on one leg. For one thing, the star witnesses tend to be felons with lengthy rap sheets. "That's a hurdle for a prosecutor in a case like this," Laura Laesecke, the assistant D.A. who led the prosecution of Ortiz and crew, tells me. "If the victim is a quote-unquote 'throw-away' member of society, some jurors will go, 'I don't like gang-

treating the trial like some mundane petty-theft case, hasn't put nearly enough staffers on it.

Incomprehensibly, Orloff has stuck only two people on the case: deputy D.A. Hollister and detective Bob Conner. Hollister is a dedicated, brainy soldier. He has 10 years of trial experience under his belt. He's prevailed in major trials. But in this one, on a purely logistical level, he may be outgunned.

The Riders indictment is a complex, sprawling affair with charges in the double digits, dozens of witnesses, and 5,400 pages of evidence. And Mabanag, Siapno, and Hornung aren't rolling over. They've tapped three high-dollar defense lawyers to do battle.

Laesecke figures Hollister "is going to have his hands full. It wouldn't have been impossible for me to do the trial on my own," she says. "But I don't know what the results would've been [Laughs]."

"That's a pretty thin set of resources to do this kind of prosecution," says Peter

Willful ignorance

The Riders didn't know Batt. They didn't know a thing about him. Yet they were, allegedly, comfortable enough with their supposed standard operating procedure — assault and frame — to get medieval on suspects in front of this virtual stranger.

Now if I were a crooked cop, I wouldn't be doing anything shady in front of somebody I didn't know. Definitely not a fresh-faced, possibly idealistic new recruit — some guy who might actually believe in that "due process" drivel.

Unless, of course, I thought I could get away with it. Unless I knew my behavior was so widespread that nobody would ever question it. Unless I had an understanding with the brass.

Call me a conspiracy-theory nutjob, but I somehow doubt that Batt and Steve Hewison (another rookie testifying on certain aspects of the case) were the only people at the OPD who knew what was up with these dudes. And anyone who

knew the score was part of the crime.

Logic points to a scandal that goes way beyond the four men facing trial.

But Orloff isn't interested. Unlike Garcetti, Orloff hasn't handpicked a hard-boiled task force to sniff out bad cops throughout the force. All he's done is assign Hollister and Conner to follow up on Batt's story.

"As one could imagine, there are names that come up and other areas to explore," Hollister says. "As far as the ones we are criminally prosecuting, these four are it right now."

If the D.A. ever decides to dig, there is a mountain of leads waiting to be checked out. Remember those 74 people suing the OPD? Most, but not all, of the plaintiffs were jailed on the testimony of Vazquez, Mabanag, Siapno, and Hornung.

These plaintiffs, every single one of whom is African American, sing a one-note tune: all say they were set up by a dishonest cop. Some of them did a few days in Santa Rita, the county lockup. Others were exiled to Corrections Department gulags for years.

The Riders conspiracy, they argue, included 25 other cops.

Hollister: "It's my belief the department is going to pay attention to what's happening with the civil suits and will take a look at those. I've had a chance to take a look at the complaints and some of the other information, and there is some crossover between their plaintiffs and our witnesses, so it's not something we're ignorant of.... We have a much different standard to work with than [the civil litigators] do.... We've got to worry about proving the guilt of these four former officers beyond a reasonable doubt in front of a jury of 12."

Terminal myopia

It's possible the Riders were angels until the day they began working with Batt, at which point, for some mysterious reason — possibly a full moon — they suddenly went insane and tore off on a crime spree.

But I think it's very unlikely. Odds are they'd done felonious stuff before they got caught.

"We know this had been going on for years," says Jim Chanin, a Berkeley civil attorney who, along with lawyer John Burris, is representing the 74 plaintiffs. "This had been going on for a very long time, and they wouldn't believe it until some white police officer came forward and blew the whistle."

Chanin holds up evidence to back this assertion, declarations he's gathered from people who claim they were wrongly jailed by Vazquez on prostitution and drug charges. The incidents date back to 1994. This is the kind of gumshoe work the D.A.'s people should be doing — but aren't.

The prosecutor is looking only at the nine-night window opened by Batt.

If these guys were accused bank robbers or burglars or rapists, you can bet the D.A. and police would be poring over the "cold case" files, scoping out unsolved crimes that might be connected.

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Badge-wearing felons? Hornung, Mabanag, and Siapno are facing 44 charges — including kidnapping, assault, and writing false police reports.

Riders

From page 17

There's also the chance that people may be serving out penitentiary terms for crimes they didn't commit — something that nobody in Alameda County seems to be taking seriously.

Los Angeles, in the fallout from Rampart, threw out more than 100 convictions. Cut the people loose. Wiped their records clean. Alameda has already reversed almost that many cases. The county has voided about 70 convictions or pending indictments. So far.

The L.A. Public Defender's Office took a worst-case approach, begging the city council for money to hire 22 additional lawyers. Then they started plowing through five years of questionable convictions. Garcetti established a parallel search-and-rescue squad to find people buried by a runaway criminal-justice machine.

Alameda County hasn't been as industrious. Orloff has two lawyers, other than Hollister, reviewing possibly tainted convictions. The county's public defender Diane Bellas has one attorney on it. The legal eagles on both sides are checking out cases going back to just 1999.

Kelly Emling is little surprised by that. Emling heads the Public Integrity Assurance Section of the L.A. Public Defender's Office, the unit reviewing wrongful convictions stemming from Rampart and other eruptions. "What? Do they think before the scandal started these officers were doing good?" Emling asks. "That concerns me. Who decides what that year is? Who picked 1999?"

No dumping

David Hollister doesn't buy my theory. Not for a second. "What we truly have is a specific criminal investigation [of four officers]," Hollister says. "At no time were we charged with, or should we have been charged with, investigating the department as a whole. That's kind of a common misconception.

"Rampart is something that, quite frankly, we've been following, because I don't want to repeat their mistakes. But I think to date, things have worked as they should. And that is, the Oakland Police Department realized that they had a situation that was criminal in nature. They contacted our office immediately... Looking at our investigation I think you just have to wait till the end to grade it."

August 19, 2001: Morning. Walking through West Oakland. Seventh Street. Hang a right on Wood Street. Walk past a listing clapboard shack with a NO DUMPING sign nailed to the door. A wheelless gray minivan with its headlights plucked out stares at me from its resting spot in the street. Nearby is the charred corpse of a Ford pickup. I pass by the crumbling granite shell of the abandoned Amtrak station. The houses disappear, replaced by factories, warehouses, the Roadway Trucking headquarters.

I walk on.

To the desolate spot where Delphine Allen says he was tortured. Out here, at two in the morning, nobody would ever hear you scream. You'd wonder, *Am I going to live through this night? Or are they going to find my brains splattered across the asphalt?*

Chilled, I run it over in my head. Why? Why would Orloff blow off this case?

Thought one: I'm not sure he's consciously taking a dive. Only that he's not putting 100 percent into this fight. Perhaps the Riders are about to cut a deal, which would mean the D.A. doesn't have to put a big team on the trial.

Thought two: At this point Orloff has little to gain from a muscular prosecution of the Riders and the OPD. A broader probe might infuriate OPD honchos and damage relations with the rank and file. It could lead to the reversal of more convictions — and open the city to a bankrupting flood of civil suits. Amplified by the media, a heavyweight inquest would make life nightmarish for deputy D.A.s. Will juries convict *anyone* if they think the police department's full of snakes?

Besides, apart from a handful of teenage activists, nobody seems to care about the Riders.

Rampart galvanized Angelenos. "Fuck this 'just us' system!" they screamed. They wanted blood. Blue blood. They wanted to see cops making license plates. Garcetti did what he did partially because he was fighting for his political life.

And in the eyes of L.A., Garcetti — even though he went so much further than Orloff has — didn't deliver. Didn't send enough bad cops to prison. Voters last November sent Garcetti a curt message: pack your bags. They ran the guy out of office.

Oaklanders take note. ❖

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Color Vision

Pop stars are the fast food of celebrity: prepackaged images made ready to order, served hot, and shoved so fast into our mouths that we barely have time to swallow before the next bite comes. Unflaggingly intrigued by pop glut-tony, and always hungry, I hurled myself into the belly of this most beastly of beasts. I tried out for a spot on television's *Popstars*.

Yet another addictive Warner Bros. enigma, *Popstars* is an airbrushed weekly "documentary" of pop-group formation, starting with large-scale auditions crammed with wanna-bes and ending with five "winners" whose bare stomachs are tight enough to bounce a record deal off of. The weekly half-hour segments are about as disgustingly unreal as MTV's *Real World*, with an order of skimpy clothing on the side. In other words, the show is fantastically popular. When the *Popstars* audition circus rolled into San Francisco, it seemed only natural that I try out too, attempting to get at the depraved reality of a realm whose dirt is swept up so quickly that we actually believe Jessica Simpson is a virgin or Britney is sans silicone. Plus, of course, it was my chance to grab fame by the balls.

Pilgrimage

The San Francisco auditions are set for 7 a.m. I arrive at the Westin St. Francis at 2 a.m., and I am just in time. We are not allowed in the hotel yet. Only the first 200 girls (and boys) are guaranteed auditions, and the demoiselle ahead of me chirps, "You are hella lucky. We already counted 190, and I have been here since midnight." Then she continues to practice/wail her song.

In the early hours of the morning we are a united tribe of hopefuls sprawled out on sleeping bags, lining the street, poor players waiting for our chance to strut and fret our 15 seconds upon the stage. Nerves and hot pants abound. Homeless people take notice of the flock and start combing. One man hits up a girl who reports she has no cash but does have "chewy chocolate chip cookies" and wonders, "Would that be cool?" He takes two. Being a pop star is all about charity.

It is also apparently about romancing the limelight. While everyone sings in line, frequent rogue proto-pop stars croon one of the six songs we have been allowed to sing for the audition. One girl lets loose Christina Aguilera's "Come on Over," and not-so-surreptitious panicky looks infest the queue. At the close of what can only be called a brazen solo, everyone claps. Maybe they're being polite, and maybe they're playing the game: everyone in this line is an enemy by virtue of competition, and clapping for your rivals is a good way to disarm them — stab someone with a smile, and suddenly you're goal oriented, driven, and cute. Suddenly you're a pop star. When offered a chewy chocolate cookie, I accept, only to shove it in my bag. Rule One: never

eat the competition's cookies.

And the competition is tough. A novice to the waiting line is devirginized by a walk of shame, wherein every other contestant who arrived earlier examines, critiques, and ogles the rookie until she lands at the bitter end of the line. One such amateur does the walk in a pair of white short-shorts wee enough to put Daisy Duke to shame, and if revealing clothing is considered a privilege, not a right, she

earns her scandal. Tan as a Thanksgiving turkey, she looks the part. Yet judging by the communal hisses, she can anticipate being very lonely in line. At the end of the shame strut she shivers and reaches upward to put her hair in a ponytail, revealing a tan, pierced, and perhaps enviable stomach. Her face is as blank as a stick of butter and somewhat despondent, begging the question, is this worth it? Perhaps answering the question, three

nearby girls point and roll their eyes à la high school clique. Thankfully, Short Shorts has brought her mother.

When S.S. saunters past my neck of the line, the guy next to me leans over and whispers, "She is so L.A. I was at the L.A. audition, and all the girls looked like that. I couldn't get in, because there were so many of them." I smile and offer him my chewy chocolate chip cookie. He

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Diary of a mad pop star

If you can't beat them, join them — and if you can't join them, run like hell.

By Abby Goldman

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culture

glitter and trash

Pop stars

From page 21

accepts, and I know he will never make it (see Rule One).

It goes on this way for the next six hours. There is a moment of tension regarding suspected line cutters ("That girl with the halter top cut us. That sucks. What a ho."), but the security guards cannot be convinced, or do not care, or maybe even respect the enterprising attitude that hustler cutters employ when clawing their way to the top of ... something. Rule Two: pop fame demands nothing short of guerilla tactics. Britney Spears probably cut her share of lines.

Patience

At 8 a.m. we are herded into the hotel like so many cows, and I am left to moo for the next two hours while numbers are handed out. Very few show signs of fatigue, which may be a virtue; hiding raw emotion is necessary for pop success — look at what happened to Mariah (soon to be "Pariah") Carey. Televised breakdowns are the ultimate faux pas.

Inside, perky girls next to me spackle on makeup with the reckless abandon of abstract artists: where the lip ends and the lipstick begins does not matter, and the per-person glitter usage threatens those of us who don't fancy a lungful of sparkly, plastic-clogged air. One girl is clad in pink from head to toe, with pink tips on her hair and so much lip gloss that it looks like she's drooling. Maybe she is. Mumbling what seems to be some 'N Sync, the rosy, blood clot-colored girl is lost deep in a daydream where that much monotone pink clothing outside of a Dream video might make sense.

Meanwhile, other girls line up along the sides of the room, foreheads pressed smack against the wall, practicing their songs for an audience of brick. One girl wedges herself into a corner with her face mashed against the wall so tightly that I wonder if she will emerge with a pointed forehead — unless, of course, she already has one. I take a moment to reflect and indulge in three cups of complimentary ice water. As I set into cup number four, a girl behind me leans over and coos, "Ice water is really bad for your vocal cords. They just put that out to eliminate competition." She winks; I seethe.

Finally, my neighbors in line and I are all given numbers. The gentleman next to me starts an impromptu quasi-Riverdance shimmy and sings, "We're goin' in, we're goin' in" over and over again. Oblivious to some less-than-tolerant looks, he ceases only when forms are distributed and need to be filled out. One form asks us to sign away our souls ("I further agree that Producer and company may use all or any part

of my likeness, and may alter and modify it, regardless of whether or not I am recognizable.... Acting in the program may expose me and the other participants to the risk of serious injury, death, and prop damage, caused by, among other things, the nature of the program itself.") I sign immediately. The next form is more loving and wonders, "What is the biggest thing that you will have to sacrifice if you become a Popstar?" Aside from every hope and dream I have ever had in my entire life, I can't think of anything.

We fill out forms. We wait in more lines. We become a bit cranky. Nine and a half hours in, and I am the closest I have ever been to the actual audition. Soon I will be asked to sing in front of the judges, every other auditioner, and the camera. I'm somewhere between nervous, tired, and sick. Thankfully, I am given a gratis tube of hair gel and two shiny issues of *Teen People* magazine to sedate my nerves, and after nearly 10 hours of banging on popstardom's door, I am pacified with this perquisite. Rule Three: gripping the oh-so glossy pages of a teenybopper magazine is an effective way to calm your inner, lip gloss-sucking, air-hrush-happy, candy-coated soul.

Purgatory

Noon. 10 hours in. I am a Zen pop swami, focused only on the moment, the single vibrating moment in time, when I will grace the stage with my rendition of Nelly Furtado's "I'm like a Bird." I will woo the judges, I will parade every ounce of flesh I have as if it were prime sirloin, I will shove the heel of my shoe into the eye of my competition, I will seep talent like the pus from a freshly popped zit. The doors to the audition room are finally opened, and I am embraced by 10,000 watts of television-set industrial lighting. For the moment I have felt the searing heat of God, or skin cancer. Thus begins my tragic defeat — from here on out it's a dizzying shame spiral to the deepest dregs of wanna-pop.

The audition room, this mecca we have been stumbling toward for hours, is a neon wasteland. The *Popstars* logo has been plastered on every surface possible. There are cheap chairs positioned amphitheater style around the stage: a modern-day Roman Coliseum complete with judges to rate our failures and cameras to immortalize them. It feels like another planet. Someone walks past me with scads of camera equipment and a Starbucks Frappuccino. We have broken through to the pop dimension.

I am seated next to a boy who is weeping with happiness. He's more than glad to explain his ecstatic state to me with some hyperbolic American idealism: "You can do anything if you put your mind to it," he enthuses. He

wears new Nikes, and yet I do not think he will "just do it" today: we have been seated in the back-row ether, where our faces will be (perhaps thankfully) mostly invisible to the cameras. He and I wait, flanked by other less-desirables who, no matter how much we "dare to dream," will always be in the nosebleed seats, looking up to (or is it down on?) this neon-washed version of celebrity.

When I was watching it on TV from the safety of my couch, *Popstars* was amusing. I could water down the sadness with a beer and laugh at the contestants' misplaced hope in the same detached way I would watch an episode of the *Jerry Springer Show*. Stepping into the show itself is entirely different. There is no beer for miles, only ice water designed to "eliminate competition." And my only company is a boy choking on tears who could probably use a good, strong glass or two of ice water himself.

In short, I am afraid. I cannot sing, I cannot dance, I hear no resemblance to anything near a pop star, and even my precious detached amusement has ceased to be precious or detached. I tap a crew member and ask how long this last leg of the journey will last, and he says, "Anywhere upward from two hours." I catch some girl declaring, "This has been the best day ever!," and three seconds later I am AWOL.

Popped

Don't think I didn't hang my head in shame. Don't think that the cries of "Hey, this is a closed set! Hey, stop her!" didn't resonate through my very being as I fled like O.J. out the door. Once I cleared the audition room, I tripped and fell on my face. Karma, I tell you, karma.

Popstars kicked my ass, and it will probably kick yours, too. I can't be a pop star, because I am too busy being a chicken bitch. I was a loser from the start, destined not to meet the pop challenge. I knew it, you knew it, and most of all, *Popstars* knew it. And yet I was probably the producer's dream: a clearly hopeless contestant whose flight from the audition room could be captured on camera. I can't say I care too much, but I can say that I won't watch the show anymore. Perhaps it's embarrassment, and perhaps it's a lack of interest. I don't know, nor do I wish to — the question is scary enough, and the answer could probably keep me up at night. Regardless, Destiny's Child need not shake in their boots; I won't be bumping them off the charts anytime soon. ❖

Abby Goldman (abigailgoldman@hotmail.com) is a freelance writer and an intern at the Bay Guardian. Contact her for a copy of her new zine, I.Q.

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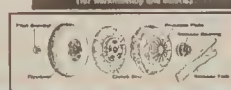
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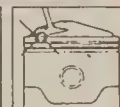
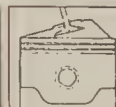
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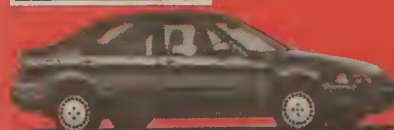


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culture ask isadora
by isadora alman

The readers respond

I am an attractive 41-year-old, and I can squirt at orgasm stronger, longer, and more times than any female squirter I have ever heard of, and my boyfriend Jim is very appreciative of this. I am a very modest and unassuming person in most areas, but when it comes to this, I truly believe I have no equal. Jim's girlfriend before me was, according to him, a very capable squirter, but when she heard of my abilities, she stopped calling and returned to her home state. One of Jim's best friends is with a woman who thought she was tops in this area. But the more she heard about my liquid assets, the less she had to say and quickly backed off before provoking me.

What, were you going to challenge her to dueling urethras at dawn? Sexual response is not a competitive sport, but if and when the Olympics have such a division, I'll be sure to let you know. — Isadora

This may be a cheap fix for the guy with the penis bent to the left. I had the same condition until I was about 25 and had a complex about it also. The problem was wearing boxer shorts for many years. The penis can only hang left or right in the shorts, not straight, and it gets permanently bent one way or the other. The solution that cured my problem was to switch from boxer shorts to jockeys so the penis can be straight up or down. It took about a year for it to straighten out, and I have been happy ever since.

The reason for my letter is because I am getting tired of women who pay too much attention to their partners' penis size. I read your column, and almost every woman is talking about that issue. It is not what the man has but what he can do with what he has. Women have almost the same size vagina with little variation. Why do they complain? Please tell me the reason why women are so greedy and why they complain so much about it.

Actually, letters about penis size are more than 10 to 1 from men, not women, and vagina size, depth, and tightness does vary considerably. To their credit, over the years I have received barely a handful of complaints from men on this topic. — Isadora

I can't believe you printed a letter that is so similar to my own story!! I speak of the 40-year-old married woman with kids who danced naked for three thirtyish male coworkers and had sex with them, before finishing off by giving her voyeuristic 62-year-old boss a blow job. I am a 39-year-old professional male, married seven years. Recently, at a baby shower for a female coworker after work in a meeting room adjacent to our main office, I was the only male there. We were drinking and dancing to music when one lady commented that I "danced like a Chippendale's dancer." I said, "Really?" and with a naughty grin began teasingly bucking my hips and unbuttoning my Pierre Cardin shirt. Surprisingly, the ladies began to cheer and clap! So I kept unbuttoning, then let my shirt drop to the floor. They cheered louder! The lady of honor, a very pregnant, twenty-something black woman, shocked me by yelling, "The pants, too!" I said, "OK!" The ladies cleared away the gifts and drinks and gathered around to watch. My boss, a 53-year-old, married Asian woman, put her finger to her lips as if to say "a little quieter" and carefully locked the door of the meeting room so no one could come in. She then turned around and, I swear, looked right at my crotch, and her face turned red. So I undid my belt and carefully removed my pants while they cheered. Someone told the guest of honor to remove my Speedo underwear with her teeth. I laughed, thinking she would never do it — but she asked two ladies to help her to her knees in front of me; this pretty woman, about seven months pregnant, managed it ... as my penis boinged! up, almost hitting her face. "Suck it! Suck it!" the ladies cheered, and to my surprise the woman did! A few other ladies joined in, taking turns tonguing and sucking it! I then crawled naked on my knees over to my 53-year-old, married Asian boss, hiked up her skirt, and ... Since then, the ladies touch and kiss me at work, including in the storeroom, even pulling me into the ladies' bathroom. My boss calls me into her office almost daily to lick her under her desk. So you can see the coincidence, huh, between my situation and that of the 40-year-old woman. Please forward my e-mail to her, as it sounds like we are perfect slutty soul mates! She's sure to be, just like me, a youngish male masturbator, with a very vivid imagination culled from way too many nights alone with *Peintouse Forum*! ❖

Isadora Alman is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at askisadora@sfbg.com; or participate in her free interactive Sexuality Forum at www.askisadora.com. Alas, she cannot reply individually by mail or e-mail.

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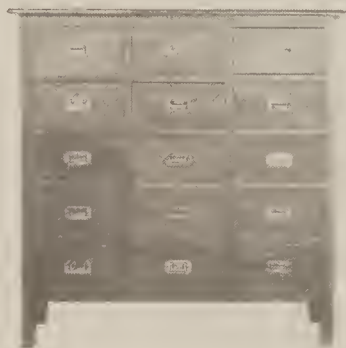
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culture

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Secrets of Ms. Gorf

Ever since my sweetie Charles revealed to me that he is such a master multi-tasker that he can have cybersex with up to three people simultaneously — each in his or her own private Yahoo! chat window — I've been thinking about the kinds of digital secrets that can't be encrypted, even if you use PGP. These are social secrets, not software secrets. And yet they leave traces all over the high-tech landscape, the way backpackers leave quenched fires behind, and thus you can see where the humans have been.

For people who suffer from acute video game nostalgia or who revel in arcane historical knowledge, there is almost no mystery greater than what exactly happened to the game Ms. Gorf. Jay Fenton, an eccentric programmer, invented the original, fantastically popular Gorf in the late 1970s. When Gorf was released widely in 1981, the game instantly became renowned among fans for its five distinct missions (you didn't just keep playing the same mission over and over), as well as a series of extremely weird expletives that Gorf would hurl at players.

In the hypermacho world of video games, Gorf was one of the toughest. The game was so successful that it spawned a spin-off project; Fenton went on to helm the game's long-awaited but ultimately doomed sequel, Ms. Gorf. For a variety of reasons, plans for the game came to an abrupt halt, and now only Fenton truly knows how great the game would have been. Sadly, although Ms. Gorf technically lives on a series of disks, it was developed in a software environment that cannot be reproduced. In short, the game cannot compile. It is therefore worse than lost: it cannot be assembled.

And so fans like me have no recourse but to pester Fenton by e-mail, trying to glean the secret history of Ms. Gorf. Luckily, the elusive designer was happy to meet me and engage in remembrances of games past.

The results of Gorf's sex change may be hidden, but the results of Fenton's are not. Now a tall woman with a thick mane of chestnut-colored hair, she calls herself Jamie Fenton and smiles when I suggest that perhaps Ms. Gorf might have been a transsexual video game. It's possible, she says, but "if you'd told me back then that I would be a woman now, I would have rolled on the floor laughing."

Since becoming a woman about three years ago, Fenton has been very active in the transgendered community. She's a researcher with Menlo Park think tank SRI International, but she still takes time out to go to video game conventions like the blowout E3. In fact, she's just returned from a classic video game con in Las Vegas, where she screened an old video of herself as Jay playing Ms. Gorf.

Looking at some screen shots from the video game, I'm surprised. I was expecting something like Ms. Pac-Man — Gorf with lipstick and a bow. "Yeah, I guess Ms. Pac-Man is a cross-dresser's idea of being feminine," Fenton says. "You know, adding some female clothes or something. Ms. Gorf isn't anything like that." In fact, as Fenton tells me proudly, Ms. Gorf has one of the highest kill ratios of any classic video game. The screen shots show a clone factory that makes multiple Ms. Gorf's, and then a series of low-rez explosions. Perhaps this is a vision of femininity in which women can do whatever they want, including kick major ass. We don't need no stinkin' bows.

Fenton is fond of pointing out that she's not the only chick in the allegedly all-boy world of video game design. "If you could fill the air at E3 with a gas that turned every transsexual purple, there would be a lot of purple people around," she deadpans. She knows "about 18 people" who have gone from male to female in the video game industry, most notably Dani Bunten Barry, author of M.U.L.E., a popular early-1980s strategy game. I ask Fenton if she thinks there's a connection between geekhood and transsexualism. "Well, I've always had a female brain," she replies, explaining that this came in handy when her anti-aggressive ways inspired kids at school to pick on her. "Computers were a safe place for me to go, because they never picked on me, and they were very predictable."

"That's interesting," I reply, "because some people say that only male brains are technical brains, but you always had a female brain that was very technical." Fenton ponders this for a minute. "Maybe I have a transsexual brain?" she asks. "Either way, it's not a male brain, right?" I respond. She nods and smiles: right now, she's 100 percent girl and 100 percent geek. ❖

Annalee Newitz (usgorf@techsploitation.com) is a surly media nerd who consumes quarters! Her column also appears in Metro, Silicon Valley's weekly newspaper.

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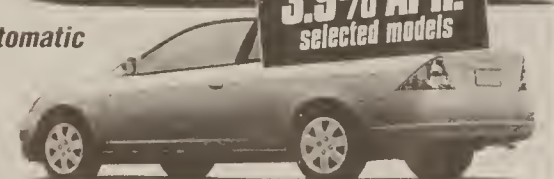
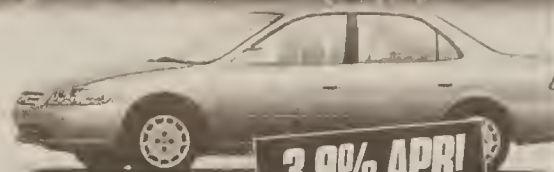
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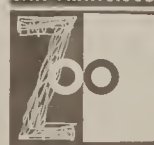
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culture

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by christine duh

Race fetish

The other day my friend complained that everywhere he looks in the Bay Area, he sees white men with Asian women. I instantly began to protest, but as I'm in one of those relationships myself, it was hard for me to offer an impartial response.

He mistook my silence for agreement. "Classic Asian fetish," he said, as if diagnosing a patient.

"What?"

"Yellow fever," he continued helpfully. "So, how is it? Dating a white guy?"

"Unbelievable," I muttered, shaking my head.

My friend leaned forward conspiratorially. "You don't say."

I'm continually surprised by these kinds of comments. And usually it's not a pleasant surprise.

Folks in the Bay Area constantly demand "racial justice" and a "color-blind society," but many of those same people seem eager to speculate about the motives behind the dating practices of two consenting adults of different races. And yet the intermingling of races is encouraged in almost every aspect of our lives. In the Bay Area people of different races go to school together, work together, study together, live together, and play together. And, at least on the surface, it is accepted without comment that people of different races will interact with one another. You'll never hear someone say, "So how is that, having a black roommate?"

Yet the realm of dating and relationships seems to be the final refuge for gross ethnic stereotyping. People are willing to expose their usually repressed biases without any hint of shame when discussing interracial dating. "Well! She likes the brown sugar!" they'll say. (This comment was directed at my white friend and her Indian beau at a restaurant one night.) Or, to a white guy with a Japanese girlfriend, "Meek in the kitchen but a tigress in bed. Am I right, or am I right?"

The basic underlying assumption is that being attracted to someone outside of your race is abnormal and therefore requires a special explanation. It's like a shoe fetish. And the explanations we hear for cross-racial relationships tend to center on some racial stereotype. Take Asian women, for example. From what I hear, they're demure, submissive, and exotic. Funny, because that doesn't describe any Asian women I know. I do have one friend whom white folks could potentially classify as exotic, with her shimmery tops, black bellbottoms, and platform shoes. But even then we're talking Banana Republic, not People's Republic of China.

Perhaps even more disappointing is that Asians themselves often speculate on why white men are attracted to Asian women. "I'll bet that guy thinks Korean girls are submissive," one postulated. "Boy is he in for a surprise!" Again, there's the need to justify a white male's wanting to date an Asian female. People rarely note that this is a two-way street. Perhaps because people imagine that dating a white man is "dating up," an Asian woman needs no justification for her interracial desires.

This whole problem provides a window into the actual state of race relations. For some reason people who would otherwise be ashamed of engaging in ethnic stereotyping seem more willing (and able!) to do so when discussing interracial dating. Gentlemen who prefer blondes are "normal." So too are gentlemen who prefer brunettes. But if one of those brunettes happens to also have almond-shaped eyes, everyone cries fetish. We are exposing biases that exist in other areas of society but are hidden due to social pressure. But these biases exist even when people aren't talking about them. So maybe we haven't come a long way yet. Maybe we're not ready to admit that there is so much more to a person than her race, that every person has her own unique qualities and quirks that attract the people she dates, and that every person has the potential to be attracted to others for those very characteristics, regardless of race. That's not what people want to hear.

So I'll stick with the idea of a fetish for now. But let's not make fetishization a one-way street. And thus, in answer to my friend's question about what it's like dating a white guy, I'd say, "Unbelievable! They're big and tall, so they make me feel even more tiny and adorable. They take me to neat places like T.G.I. Friday's in their Jeeps. And they can effortlessly grow a full beard in less than two weeks. Talk about exotic. Plus they're highly sexual and masculine beings." (At least that's what I got from the media's portrayal of them — Chen Shui Bien ain't got nuthin' on Bill Clinton.) Put simply, "I like the white sugar!"

"But you don't date only white guys," my friend might respond. "Your last boyfriend was Asian." For the first time he would be baffled.

But really, if I were dating an Asian guy right now, would we be having this conversation at all? ❖

Christine Duh is a freelance writer in the Bay Area.

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From Isadora Alman's Let's Talk Sex Tips, Techniques and How-To's

* One night a few months ago I stumbled upon a discovery I thought might be of interest to you. My boyfriend and I had been out to a party that night where he had a few glasses of wine. That night he fell asleep quickly, like a thud, bypassing our usual cuddles. Pretty soon he was snoring away like a steamship, with me locked within his arms in tight embrace. I tried to wiggle free to no avail. I figured if I was captive I might as well try and make the most of it. I freed my hands and began to rub his penis. It immediately began to get hard, and, as it did his breathing got shallower and he actually quit snoring. I was by then quite excited myself, more so at the idea that I had stumbled upon a simple solution to the snoring dilemma. Fortunately for me, he is neither a regular drinker nor snorer, so my research has been limited. Do you know of any studies on this line of approach?

Since you are not regularly sleeping with a snorer, you might not be aware of the enormous (and expensive) array of devices available for people with this problem. For the partners of such there is little beyond ear plugs and ear phones and white noise producers. For the snorer there are chin straps and slanted pillows, customized mouth pieces and surgical interventions. I'm all for your method for a variety of reasons, not the least of which is that it takes no special equipment beyond willing hands. As for research, those of us who sleep with snorers, let's get to it.

* How can a lover learn a gentler touch with me? Though he wants to and tries to, his hands are somewhat large and clumsy and he doesn't caress me softly the way I like. I've showed him what I mean but he's not used to handling things gently. Any ideas?

Even if your man is a stevedore used to handling baling wire he can still - if he is interested enough — learn to touch you more pleasingly — if you communicate your wishes clearly. Notice the two big "ifs"? If you lie there giving directions while you're both sexually aroused, such lessons are doomed to failure and frustration for both of you. Take a massage class together or rent an instructional video and lay out a sheet on your living room floor. Consider attending a sexuality seminar or one on improving couples' communication. Try to create a fun project out of enhancing your (joint) sensuality rather than teaching Old Ham Hands how to satisfy the Bitch Goddess.

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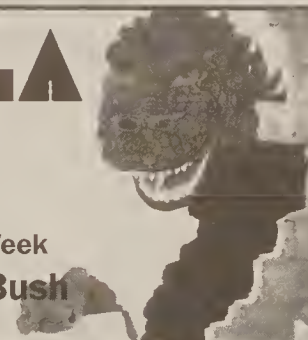
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By Paul Reidinger

When I first lived in Noe Valley, 20 years ago now, the neighborhood was a kind of hidden urban village: a little pokey, a little sleepy, a world removed from the revels of the Castro, just over the small but steeply defining hill. It wasn't hard to imagine dust storms or balls of sagebrush blowing down 24th Street (the latter pushed smartly along, of course, by the relentless foggy wind).

In the midst of such somnolence the then-spanking-new trattoria Little Italy glowed like a beacon. It was an actual good restaurant in a cozy universe of greasy spoons, dives, tired taquerías. Its tariffs also lay beyond my meager postcollegiate means, so I never went there. I did smell it, though, every time I walked by, and the smell filled me with longing.

When I moved back here a decade ago, after a long sojourn east of the Mississippi, I found I could still smell Little Italy, but now I didn't care for the smell — the acrid stench, really, of burned garlic, perfuming the evening air if the breeze was right. Ate there once, spring 1997, and found it cheerfully mediocre. Still, the place was full, night after night, seemingly unaffected by the nearly simultaneous arrivals, in the autumn of 1993, of Firefly and Risorante Bacco. Yet there must have been an effect: Little Italy finally closed last autumn. I wasn't too

sorry; for one thing, the evening air was noticeably sweeter. But one did occasionally hear a peep or two of lamentation from the neighbors.

If any of those neighbors are still sad, still sentimental about the passing of Little Italy, they need only pay a visit to its successor, Noi, and their regret will be exorcised. Noi is new — so new that, on my July visits, the warming yellow walls were still devoid of art — but it has that old San Francisco feel: the bustle, the casually stylish urban crowds, the cordovan-colored wainscoting that rings the multilevel dining room. And, of course, smashingly good food at prices that align quite neatly with current economic reality. It's no wonder that Noi, not yet open two months, is already doing a brisk business.

One has grown weary over the years reading all of those sighing accounts in cooking and lifestyle magazines about so-and-so's first visit to Italy and that rapturous gastronomic deflowering. And yet all the clichés are true. The genius of Italian cooking is simplicity: a little grilling, a little drizzling with extra virgin olive oil or balsamic vinegar, the occasional (simple) sauce. Noi might not look too Italian, but the kitchen turns out dish after dish that reflects the ancient wisdom of paring away superfluity and elaboration and of making a few effects count.

Folding pancetta in the lentil soup (\$5), for instance. It's a single

flourish that adds a bit of spice and meatiness to a solid leguminous foundation. Or using scamorza, a smoked mozzarella whose autumnal flavor is strongly reminiscent of smoked Gouda, in a dish of melted cheese and sautéed shiitake mushrooms (\$6.50). Or in giving grilled lamb chops (\$16.50) — served with mashed potatoes and balsamic-dressed shiitake caps — the clear, cleansing scent of rosemary.

Then there are such classic combinations as prosciutto draped over chunks of cantaloupe (\$7.50) and pasta e fagioli (\$5), the almost-as-famous-as-minestrone soup, which in Noi's rendition has a rich, yellow-orange hue, as if made from squash — and that, in true Italian fashion, reached the table needing no salt.

When the kitchen does get around to the occasional sauce, the results tend to be gratifying. I thought the puttanesca-style bath (of chopped tomatoes, garlic, capers, and black olives) atop a grilled filet of mahimahi (\$15) was possibly a bit too robust for delicate fish, though it would have been excellent on chicken or pork — or pasta. But the veal saltimbocca (\$15) featured not only flaps of meat tender enough to resemble prosciutto but also a gorgeously complementary sauce of white wine, Parmesan, and tangy lemon. We were sad to see that plate of food disappear, which it did quite quickly.

Luckily there was dessert. Noi's tiramisu (\$5) is better than average, which isn't saying much, though it seems to be doused with Kahlúa rather than rum, which agreeably enhances the coffee effect and mutes the alcohol fuminess one has noticed in other versions. But the great star of the dessert menu is a white-chocolate tart (\$5) whose rough, flaky crust attests to its having been made in-house, and whose smooth richness is deepened by a nip of lemon — another Italian effect, perfect in its sparseness.

Noi's name suggests, I suspect unintentionally, not only *Noe* but *noise*, words that in any case have become almost synonymous in recent years. Those quiet, village-like days of yore have ended in the roar of jackhammers and cement trucks — but also in the birth of restaurants like Noi, which combines style and value in a singularly San Francisco way. ❖

Noi. 4109 24th St. (at Castro), S.F. (415) 642-4664. Dinner: Sun.—Thurs., 5:30–10:30 p.m. MasterCard, Visa. Can get noisy. Bathroom not wheelchair accessible.

Without Reservations

Parlez-vous franglais?

The anglophone traveler to Paris, lulled perhaps into a sense of overconfidence by a year or two of high school French, takes a seat in a restaurant and is handed a menu. A few familiar terms jump up to greet the eye — “terrine,” “escalopes” — but most of it might as well be in Greek.

The jet-lagged anglophone, stricken with panic (but not wanting to seem panicked in front of the urbane French) confronts the awful choice: go to McDonald's (or one of those bogus Les Halles bistros with English menus) or wing it — order what sounds familiar and hope for the best.

I was such a traveler on my first trip to France, and I winged it, hoping for the best. The terrine, I thought, would be some lovely, light vegetable thing — layers of tomato, eggplant, et cetera (why did I think this?); the escalopes would be grilled sea scallops, or possibly bay scallops. What I wound up with was a slab of pâté and a plate of scalloppini — turkey, as it turned out. All very tasty but a bit *richer* than what I'd been looking for. (The restaurant, incidentally, was called L'Orée du Marais.) After dessert I went back to the hotel and ripped out from my Fodor's guide those indispensable pages that explained the subtle and not-very-forgiving language of French restaurants.

Classic traveler's tale, especially the Fodor's part, and proof, in a small way, of the continuing usefulness of print. I am not sure that Paul Gill's new guide to food terms from foreign languages, *A La Carte USA* (available online at www.ebookstand.com), even if it had existed at the time, would have helped me much, though it is printable — hence stuffable into one's back pocket.

Or would be, if it weren't quite so inclusive. The advantage of *A La Carte USA* is its sweep: its entries range across French, German, Italian, and English terms, among others (including a mention of “escalopes”: “this term has nothing to do with scallops at all”). So, if you were traveling, *A La Carte* could take the place of all those dismembered Fodor's guides. But the book, though small, does run to more than 100 pages — not the kind of thing you can keep unobtrusively in your pocket.

Perhaps that doesn't matter. As the title suggests, the book seems to be intended for domestic use, possibly on the theory that, American ignorance of foreign languages being what it is, less shame would attach to openly consulting a phrase book here than abroad.

And a boo-boo: Last week I said that NeO had become La Focaccia. No. La Focaccia is next door. And word that NeO has reopened as ... NeO.

Paul Reidinger
paulr@sfbg.com

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GUARDIAN PHOTO BY ROBY MORALES

Come on in: Noi co-owner Diego Ragazzo opens the door to his Noe Valley restaurant, which serves smashingly good food at prices that align quite neatly with current economic reality.

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dine **cheap eats**
by dan leone

American Thai

I was trying to decide between American food and Thai food. Now, five times out of ten, given those two choices, I'll go with Thai. I love Thai. But this time I was on my way to do a very American thing, which was to play baseball, of course, so of course I wound up at the Americana Grill and Fountain out in the Richmond, sucking up to the biggest Philly cheese steak I've ever sucked up to — along with the classic American side dish: french fries.

The numbers speak for themselves: 2-3 with 2 or 3 RBI, 1 R, 1 SB, a successful suicide squeeze bunt, 2 IP, 0 R, 0 H, 0 E 0 BB, and, most remarkable of all, I also actually gunned down a runner trying to steal second. \$6.99, w/fries.

Bit pricey for a sandwich, you say? That's what I said too, until I saw the size of the sandwich. It's essentially a half of a loaf of soft Italian bread cut through the center lengthwise and plastered with grilled steak, grilled onions, and melted cheese (American!). Then it's cut into two the-other-way-wise, so that basically what you're looking at is two sandwiches.

Well, what are you looking at? Dig in! I can't guarantee that you'll like it as much as I did, but I can pretty much promise that you'll go two for three afterward, with two or three RBI, two scoreless, hitless innings pitched, etc., etc.

Don't get the french fries, though. They're nothing to steal home about. Unless you really, really like freezer fries or something, in which case, go ahead and get them. But the cheese steak without the fries is \$5.99, and that sounds a lot better than \$6.99, 'cause just think about all the things you can do with that hard-earned dollar...

Take the bus somewhere.

Put it toward next Sunday's Philly cheese steak.

Leave a tip.

Oh, and I should mention that if you're not a big eater or not particularly hungry or not going to play baseball after, you can also get a small cheese steak for \$3.99. That would be a normal-size, one-sandwich sandwich. And if you don't eat steak, for some dumb reason, you can also get a Philly cheese-steak chicken-instead-of-steak sandwich. Same price.

And if you don't eat chicken either, I don't know what to tell you. They have a vegetarian section on the menu — pasta dishes for six or seven bucks, soup or salad included. But I don't know what to tell you.

The Americana has a fairly extensive menu, including breakfasts, burgers, sandwiches, salads, chickens, veals, chops, steaks, fishes, and pastas. On the specials' board, which I didn't notice until after I'd already ordered (thankfully, or else maybe I might not have gotten the cheese steak and gone 2-3 and gunned down that runner and so on): lamb curry, chicken-fried steak, lamb roast, barbecue ribs.

They also have weekday lunch specials, including meat loaf and spaghetti, beef liver, and chicken-fried steak with spaghetti. All of which sounds just absolutely fantastic, and \$4.95 sounds even better than \$5.99, but how am I gonna play baseball on a weekday? That's the one-dollar-and-five-cents question.

While you're checking my math, let me just go ahead and say a word or two about the air in there, or "atmosphere." Clean. Dinerlike (but not overly pretentiously so). No booths, no counter. Yes oldies music. Yes TV. What's on is horse jumping over things, because I take it there isn't anything better on TV in the middle of a Sunday afternoon, such as hike tricks or Judge Judy.

But the Americana's most distinctive atmospheric touch is big huge plates of big huge food. The couple at the table next to me, for example, ordered burgers. Plain old burgers. We're talking \$3.95, \$4.25 with cheese, fries included. Waitressperson asks them how they like it, which is a good sign, I'm thinking (even though they say medium). And even though I should know better, given my cheese steak(s), still my eyes pop out of my head five minutes later when she brings them their burgers. They're two big burgers — as in two apiece — side by side, not on hamburger buns but on sandwich rolls, and spilling all over the edges of them at that. I haven't seen anything approaching this sort of generosity since... well, since Ann's Cafe.

Which, now that I mention it, hasn't it been about a year? Time to go lay some flowers by that shady grave in my mind. If anyone needs me between now and next week, I'll be out in the barn crying. ❖

Americana Grill and Fountain. 3532 Balboa (at 36th Ave.), S.F. (415) 387-2893. Mon., Wed.-Fri., 10 a.m.-9:45 p.m.; Sat.-Sun., 8 a.m.-9:45 p.m. Takeout available. MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This, San Francisco* (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books).

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Road to Ruen

Unless some iron chef from Bangkok suddenly shows up with an even greater mastery of fresh authentic ingredients, Ruen Pair is on its way to becoming the most intriguing Thai restaurant in the East Bay. Located in a refurbished minor local landmark, a white Moroccan-looking building on San Pablo Avenue, Ruen Pair is only a few months old. Its newness manifests itself not only in the strikingly decorated interior, with pink vinyl booths and color-coordinated floor tiles, green faux-marble tabletops, and an abundance of opulent Thai artifacts, but also in the affectingly awkward efforts of the young servers.

Indeed, your first impression of Ruen Pair might be that everyone is trying too hard to make a good first impression. But once you get past the glittery dragon boats, ceremonial masks, gilded headdresses, vivid travel posters, and sometimes clumsy service, the essence of Ruen Pair makes itself known in well-executed Thai standards and a host of less-common dishes from the Issan region of northeastern Thailand.

Ruen Pair proprietor Tim Sintoplertchaiyakul and his in-laws, Nivit and Nuchiraporn Imjart, have family ties to a 20-year-old sister restaurant in Pomona, and they seem to have imported from the older location a certain enthusiasm for authenticity, at least judging by the way the cooks at the Albany branch make few of the Americanization compromises that so often take the edge off of the complicated and exciting cuisine. On our first visit, with our niece in tow, Robin and I did our own bit of compromising and ordered everything "medium" spicy in deference to Rachel. What we assumed would be the mildest dish, pad-king-sod (hell peppers, mushrooms, carrots, onions, and prawns sautéed with fresh ginger, \$6.75), was hotter than the spiciest offerings in most Thai restaurants. On the other hand, there wasn't much difference when Robin and I asked for everything "spicy" on our next visit. Although our waiter warned us, "That will be Thai spicy; get ready," I only required one Singha beer (\$3) and 10 water refills to get through the entire dinner.

But you can't judge a curry or a soup by its chilies alone. Ruen Pair's cooks distinguish themselves in the way they tease out and juggle the scents and flavors of lemongrass, kaffir lime leaves, galanga, basil, and shallots (not mere onions) in almost perfect blends of fish sauce, coconut milk, palm sugar, and other key ingredients. The tom-ka-gai (coconut-milk chicken soup, \$6.95) is a prime example. The spicy broth is anything but cloyingly sweet and abounds with sliced mushrooms and tender boneless chicken breast, as well as the fibrous root and leaf bits that often get filtered out in other restaurants. In terms of complexity and balance, it even eclipses our usual favorite, tom-yum-goong (hot and sour soup with prawns, \$7.95). Both arrive at the table in those silver, flame-heated tureens that look like upturned bundt-cake pans. It's a great touch, but the ladle is a tad wider than the moat, making serving more difficult than it should be.

The menu features 16 salads. From papaya, lemongrass, and calamari to roasted duck and "naked prawn," they all look promising. Although the roasted rice powder had congealed a bit in the larb — warm ground chicken tossed with shallots, scallions, cilantro, mint, and dried chilies (\$6.50) — the other elements shone through. The beef version, nam-tok (\$6.95), was more addictive, with the lean, smoky strips of grilled beef and fresh green lettuce leaves soaking up the myriad flavors. We tried two of the six curries on the menu and would order either again: the ma-sa-man is a light peanut-coconut curry with potatoes and onion (\$6.95), and the Thai jungle curry has eggplant, green beans, and bamboo shoots in an Issan-style spicy broth (\$6.95). Like the red, green, and Panang curries, they come with your choice of beef, pork, chicken, or tofu.

Among the many unusual dishes, gai-hor-bai-ter (\$6.95) is a tantalizing starter. Chunks of boneless chicken are marinated in honey, white wine, and coconut milk, wrapped in a neatly woven pandan leaf, and deep-fried. In the grilled Issan sausages (served with sliced lime, ginger, peanuts, shallots, whole chilies, and cabbage, \$7.25 for three) powerful citrus undertones give the coarsely textured meat a uniquely sour flavor. The almost-foamy custard texture of the seafood muffin — calamari, fish, prawns, crab, and faux crab steamed in coconut milk (\$9.95) — won't be to everyone's liking, but Robin and I were won over by the marked kaffir lime flavor.

Much remains to be explored on the 90-plus-item menu, including standard noodle dishes, interesting rice plates, stuffed chicken wings, Issan-style barbecued chicken and beef jerky, and steamed whole fish. If the service reaches the mature level of the cooking, Ruen Pair will be hard to match. However, I did just get a call from Mark Rattapittuck, formerly of the peerless Won Thai Cuisine in Berkeley, saying he has come out of retirement to open a new place in Hercules. So all bets are off. ♦

Ruen Pair. 1045 San Pablo (at Monroe), Albany. (510) 528-2375. Daily, 11 a.m. – 10 p.m. American Express, MasterCard, Visa. Wheelchair accessible.

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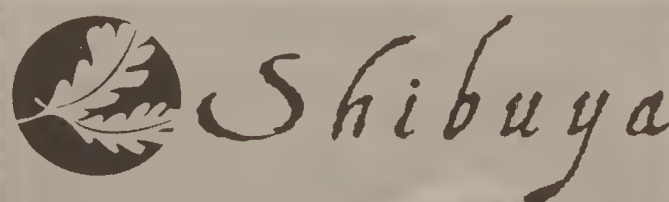
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dine listings

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The **skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (Staff), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Oritalia was one of the first and best fusion restaurants of the 1980s, and after a relocation and a makeover, it's still one of the best. Expensive, but not killingly so. (P.R., 8/01) 586 Bush (at Stockton), S.F. 782-8122. Fusion, L/D, \$\$\$, AE/MC/V.

Recently reviewed

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (P.R., 8/01) 2231 Chestnut (at Pierce), S.F. 885-5133. California, L/D, \$\$, MC/V.

Morpho Sushi proves that there's life yet in the Union Street scene. Yuppies galore feasting on arty, not-inexpensive sushi and various cooked delectables. (P.R., 8/01) 1980 Union (at Buchanan), S.F. 447-8275. Japanese/sushi, L/D, \$\$, AE/DC/MC/V.

RoHan Lounge serves a variety of soju cocktails to help wash down all those Asian tapas. Beware the kimchee. Lovely curvaceous banquettes. (P.R., 8/01) 3809 Geary (at Second Ave.), S.F. 221-5095. Asian, D, \$, AE/MC/V.

On the cheap: Thai

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Thai, L/D, \$, MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you

wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, ¢.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

Boulevard has a casually elegant art nouveau decor. The food, too, is hot. (Staff) 1 Mission (at Stuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at MacArthur Park) still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. (P.R., 7/99) 607 Front (at Jackson), S.F. 781-5560. Barbecue, L/D, \$\$, AE/MC/V.

Paragon has left behind its fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

Postrio still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. Unbeatable bay and bridge views. (P.R., 8/99) 155 Stuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and princiness. (P.R., 5/01) 133 Stuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Penia Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. Though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, ¢, cash only.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grott abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising

dine listings

glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit fancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The kitchen handles the more difficult cases, such as fish, with considerable skill and some art. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

Suppenküche has a Busvan for Bargains, butcher-hock look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Zuni The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern

Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Bitterroot resembles an Old West saloon, but the food is American classic at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered histro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Modoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans gumbo and flavor to the Mission. Fabulous mood, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

The Liberties reinvents the Irish pub for digital times. The food has an unmistakable masculine cast. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy.

Continued on page 36

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dine listings

Eat Here Now

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The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Peru dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (P.R., 7/01) 1600 17th St. (at Wisconsin), S.F. 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V.

Rambias resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality and classic preparations in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

The Window looks like an art gallery hung with Diebenkorns, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast Asian, L/D, \$, AE/DC/MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Marina, Pacific Heights

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine),

- the blender**
1. From London to ... Asia de Cuba
 2. Salmon piccata over corn
 3. A Heineken, an iced tea, and a literary bashing at Cafe Flore
 4. Rico's: red salsa, green salsa, guac
 5. Organic blackberry tart

S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Park Chow could probably thrive on its basic dishes, like the hunger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo Big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a 1970s style. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clémentine offers comfortable sophistication at a fair price. Free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard

greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food. Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Buttercup Cocina tours the cuisines of Spanish-speaking America. Lots of tapas and tropical flourishes, at moderate prices in a welcoming space. (D.R., 1/01) 3201 College (at Alcatraz), Berk. (510) 652-3466. Mexican/Latin American, L/D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend trunk trade with special scrambles, eggs Benedict, and an unusual corned beef hash. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

Christopher's Café on Solano Stylishly executed fusion cuisine. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La. Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-\$\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's

nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nikazana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shiroyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526 2542. California, D, \$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes. A good wine list and exceptional starters and desserts round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday harbeque, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DC/NV/MC. ❖



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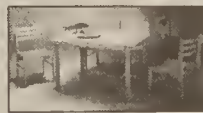

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Dreaming dreams, talkin' blues

Folk legend Ramblin' Jack Elliot has some stories to tell.

By J.H. Tompkins

Ramblin' Jack Elliot doesn't pay much attention to contemporary musicians, but he likes the new Gillian Welch album, *Time (The Revelator)*. "Someone played it for me the other day, and it sounded pretty good; I think she's got excellent taste," the legendary 70-year-old folksinger tells me. "She sounds like a real hillbilly, and she's actually from Los Angeles."

Elliot — who describes himself as a cowboy singer — seems especially pleased that the hillbilly is from L.A., where her parents worked in Hollywood as musical directors for comic actor Carol Burnett's television show. This makes sense: Ramblin' Jack Elliot's real name is Elliot Adnopoz. He grew up in Brooklyn — a long way from the rural South — as a doctor's son. Hailed by critics and fans in the early '60s as an "authentic" American voice, he was a long way from the fields and hollows that produced the country's traditional music. Still, he was bursting with the most essential American quality: Adnopoz/Elliot was a dreamer.

As a child, inspired by Will James's western novels and the rodeos that came to Madison Square Garden, young Adnopoz ran away from home and hooked up with a traveling rodeo. He met what he calls "real cowboys," learned to play the guitar, and in 1950 — as Jack Elliot (he originally tried out the name Buck, but it didn't stick) — became the sidekick-protégé of folksinger Woody Guthrie.

"I was a kid from Brooklyn who wanted to get the hell out of the place," he says of those days. "I'd been playing guitar for about four years and had a pretty good lick going. I think Woody liked that."

The friendship, which lasted until Guthrie's death, defined Elliot's career. When the folk movement exploded in Greenwich Village in the early '60s, Elliot was a bridge between an earlier generation of musicians and those who went on to make folk music a commercial success.

Conversation with Elliot is all about stories — long, circular tales that loop out past the horizon and curl back around on themselves. It is for this flourish, not his traveling, that he is nicknamed "Ramblin'." His delivery is casual, unassuming, and convincing; his performances are much the same. Songs are introduced with and sometimes interrupted by stories; he's likely to spend more time talking than playing — both are essential to a performance. Last April at the University of San

Francisco, where he opened for Merle Haggard, Elliot was seated on a stool, wearing, as always, a cowboy hat. Fiddling with the tuning pegs on the guitar strapped around his neck, he chatted with the audience:

"We were stuck in a mountain cabin in Pennsylvania," he said offhandedly, as if he were just marking time until the guitar was in tune. "Don't even know why we were there. It was the middle of winter, and it was cold as all hell. Snowed in, couldn't get out. We had a bottle of whiskey and a Bob Dylan record, that was about it. Played 'Don't Think Twice' over and over again for three days. I liked it, and besides, what else was I going to do besides drink? I learned it, took me three days. Finally, we got out, the snow melted or something. A few days later we went into New York, and there was an open mic at the Gaslight. That was our favorite hangout in those days. Bob was there, and I played 'Don't Think Twice.' He waved his hand and yelled 'I relinquish it to you, Jack.'"

He smiled and, amid applause — his stories get applause as if each were itself a song — began to play. Dylan's shadow hovered over the stage, a palpable presence lending a sense of occasion to the moment.

On the day we talk, Elliot is tired. He's been out on the road, and his health isn't particularly good — he's about to have hip replacement surgery. "I was in the Midwest," he says. "Hottest weather on record. I got food poisoning, and I did four great shows. Met some good people. But I was so beat when I got back, I could barely answer the phone the first day."

This is the second day, however, and Elliot is back at work. Although he was at one time the biggest name in the Greenwich Village folk scene, he never cashed in on his high profile. He still works — has to work — some 50 or 60 gigs a year to support himself. It must be depressing, I think, to have spent nearly 40 years answering questions about an artist whose career he was instrumental in launching. That doesn't stop me from asking.

"I first met [Dylan] at Woody's hospital in Jersey," he says. "We were real friendly at first. In fact, he moved in next door to me at the Earl Hotel in late '61, early '62. I got him into the union — Local 802 — and he had his first gig at Gerdes Folk City. The sign up in front said, 'Now appearing, the son of Jack Elliot.'"

The friendship faded as Dylan's star rose, and Elliot was eclipsed as folk music hit the pop charts. "I didn't have the right kind of energy — you know, combative, competitive," he explains wearily. "Bob had that big-time manager, and when he'd make \$2,000 dollars a night, I'd make \$200. I just had a small-time manager. I liked him because he looked like a bulldog, and he had an honest face. He didn't have much imagination, though."

When it came to his career, Elliot didn't so much lack an imagination as suffer from a blind spot: he ignored it entirely.

In 1967, Elliot signed a two-record deal with Warner Bros., which was set on launching him into the big time. Whether or not Elliot's gift could be captured in a studio, it didn't happen — the records were well reviewed but sold poorly — and in disgust he cut his ties with the recording industry. He continued to perform but was largely out of the public eye until 1975, when he signed on with the Rolling Thunder Tour, the traveling road show put together by Dylan, Allen Ginsberg, Joan Baez, and assorted other luminaries. When it was over, the stars returned to their projects. Elliot went back to his guitar and the road.

"I didn't do much but travel and play, but in 1995 I was offered some money, which I needed, to go back into the recording studio," he says.

The result was 1995's *South Coast*, and the album won a Grammy for best traditional folk record. He has since recorded two new albums, including the standout *Friends of Mine*, with Bay Area-based slide guitarist Roy Rogers producing. In 1998, President Bill Clinton awarded Elliot a National Medal of the Arts, which he accepted at the White House. And last year he was the subject of *The Ballad of Ramblin' Jack*, a documentary of his life directed by his daughter, Aiyana.

The film is full of remarkable footage — home movies from the Adnopoz family; performances in the early '60s; a prefame Bob Dylan; a 1969 appearance on *The Johnny Cash Show*; interviews with family and friends, many of them noted performers; recent interviews and performances. What emerges is the extended ver-



Hard travelin': Ramblin' Jack Elliot — just another cowboy singer from Brooklyn — has busted broncos, roped steer, and lived life

sion of an Elliot performance — casual good humor, great music, and lots of stories: Kerouac once read *On the Road* to him; a teenage Mick Jagger heard him busking in a London train station and subsequently bought his first guitar; Jesse Fuller, Pete Seeger, Will Geer, Dave Van Ronk, Dylan, and Tim Hardin populate his memories.

After our conversation I walk to the Potrero Center on 16th Street and run into a pair of young men — they tell me later that their names are James and Sean — busking in front of Jamba Juice: "We do it everywhere," James says. "At 16th Street BART, Haight Street, everywhere." Sean picks at the strings, and they launch into "Hard Travelin'," a song that's made it to more than a few of Elliot's set lists. The playing isn't terrible, but Ramblin' Jack would have hated the harmonies: "Too sweet," he'd say, "the song is about *hard* traveling." Sean's cell phone rings toward the end of the song, and I don't think Elliot would have liked that much either — daily life can still be tough, but it doesn't seem so on this day.

Earlier I asked Elliot what he'd want to be were he young today, and after thinking about it, he said he'd still want to be a cowboy. I doubt it, though — the lure of life on the open range isn't what it used to be. Still, Ramblin' Jack Elliot dreamed those dreams and lived a few stories along the way. Listen up and he'll pass them along. ♦

Ramblin' Jack Elliot performs at a free concert in support of MUD Now, the campaign to bring public power to San Francisco. Other performers include Peaches, Bardo Pond, Bonnie Prince Billy, the Holmes Brothers, Santiago Jimenez Jr., Jello Biafra, and Maimodu Diabete. Sun/26, noon–7 p.m., Crissy Field, Presidio shoreline, S.F. Free. (415) 364-1522.

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by josh kun

Stars of David

Perry Bernstein was once just the skinny Jewish son of a jeweler in Queens. But after he moved west to California with a new name, he became something else: Perry Farrell, a tribalist Zen surfer who wailed about pigs and prostitutes, a dreadlocked and cross-dressing late-'80s Sunset Strip Dionysus whose excesses in the back of a limo would one day end up on a pirated videotape.

And now, like David Kepesh, the wandering Jewish eroticist in Philip Roth's novel *The Professor of Desire*, who continually moves on to "the next me," Farrell has moved on to the next him — a *ba'al teshuva*, a Jew who's chosen to pursue "the path of return" to a spiritual life in Judaism. Farrell now lays tefillin, uses his Hebrew name, Peretz, and meditates on the Zohar. His new album of born-again Jewish electro-mysticism, *Song Yet to Be Sung*, sounds like a Purim carnival thrown as a desert rave, complete with references to red heifers, King Zadek, *shekinah* (the supreme vision of divine light, whom Farrell commands to "shake your mother hips for me"), and every 50-year messianic jubilee celebration commanded in Leviticus when the sounding of the horn signals the liberation of God's people from debt and slavery. Farrell has named his son Yobel ("jubilee" in Hebrew), and on the album's cover Farrell is blowing a long gold horn in the middle of a mock Judean desert.

No matter what you make of Farrell's sudden reconversion or the Old Testament trance rock that he's made its soundtrack, *Song Yet to Be Sung* is that rare rock document: an album of Jewish unassimilation, where a Jewish performer flaunts his Jewishness instead of obscuring it. The song "Did You Forget" begins with Farrell singing in almost cantorial quiet before screaming a question that could be directed as much to himself as to any musical Jew who has traded an old identity for a new one. "Did you forget," Farrell asks with biblical determination and dread, "that this is who you are? It's already been written down in the stars and passed on from a father to his son ... Oh beware and be wise."

Farrell's album feels so anomalous because, as Michael Billig argues in his new book *Rock 'N' Roll Jews*, the history of Jews in rock is a history of hiding. There are the Jewish managers and producers who are hidden behind the scenes (think Phil Spector sonically masterminding black '60s girl groups or Alan Freed coining the term "rock and roll"). There are the Jewish songwriters like Irving Berlin or Lieber and Stoller who hide their own stories in songs sung by Bing Crosby and Elvis Presley. Or there are the Jewish performers — from Manfred Mann to Paul Stanley — who work onstage with their Jewish identities hidden by more safe and marketable Anglicized American ones.

Billig admits early on that he didn't want his book to be an "Encyclopedia Judaica of Rock," a facile laundry list that cataloged and exposed Jews involved in rock history (which was basically the path chosen earlier this year by Maverick Records chief Guy Oseary in his flimsy *Jews Who Rock*). But what he's come up with rarely goes much deeper. The first book-length study of Jews in American rock is little more than a chronological series of biographical profiles that, without a thesis to guide it (except that being Jewish isn't cool and being a rock artist is and that behind every great black R&B song is a great Jewish songwriter), covers Tin Pan Alley and the Brill Building up through Bob Dylan, Paul Simon, and Leonard Cohen — rock's Jewish intellectuals.

Billig is best when he's talking about Dylan — the Midwestern son of Abraham Zimmerman — who like Farrell is now a returning Jew (he's been spotted at the Wailing Wall in a prayer shawl, and he's shown up on Chabad telethons in a yarmulke). But this is Dylan's "next me." His "previous me" once claimed he was an orphan, once traded his urban Jewishness for Woody Guthrie folk cred, and once went born-again Christian, for his *Slow Train Coming* album. Billig points out that in Dylan's songs — even the ones where Jews do show up — Dylan rarely identifies as a Jew. On "North Country Blues" he's a Midwestern miner, and on "With God on Our Side" he's one of the Americans outraged that "they" were killed in the camps.

Dylan's most Jewish song, "Talkin' Hava Negeilah Blues," is the one song Billig overlooks. Recorded in 1961, just one year after he sang Guthrie's "Jesus Christ," "Talkin'" is a knowing folk-blues goof on his "hidden" identity. "Here's a foreign song I learned in Utah," Dylan says before phonetically butchering the words "ha-va-na-geeece-lah" and then capping them with a "yodelay-hee-hoo" prairie holler. Answering Farrell decades before he would ask his "Did You Forget" question, Dylan didn't forget. He knew who he was, and he knew who he was pretending to be, and he was having a good laugh at both of them. ♦

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Wooden Allen

Jade Scorpion is cursed by contentment. By Johnny Ray Huston

Within the past decade, the moviemaking machine known as Woody Allen has been at its best when it's been at its crankiest. Allen's last pair of peaks, 1992's *Husbands and Wives* and 1997's *Deconstructing Harry*, essentially bookend the Mia meltdown — in both films, Allen's misanthropy reaches 100 proof sourness. The trouble with *Harry* is that it's hard to think of a single sympathetic character in the self-mocking, thinly veiled autobiography of its plot; still, the writing and performances are so detailed and precise that one can't help believing people truly are as obnoxious, silly, and vain as Allen portrays them to be. What has fallen away since *Harry*? Precisely this curmudgeonly attentiveness toward contemporary flaws and foibles.

A sweet Woody may still be a low-down Woody, but he's also a snooze-worthy Woody, and *Curse of the Jade Scorpion* suffers from a serious case of self-satisfaction. *Curse*'s period setting is the first danger sign. (Remember *Shadows and Fog*? I didn't think so.) Cinematic trips into the past generally allow Allen to indulge himself as a romantic leading man, and *Curse* is no exception. The film's chief relationship is a love-hate affair between C.W. Briggs (Allen) and Betty Ann Fitzgerald (Helen Hunt), and anyone who has seen *Wild Man Blues* knows that the insults Hunt's character lavishes on Allen's are only a few steps removed from the acidic, critical tone of a certain woman named Soon-Yi Previn.

Adopting the role of psychoanalyst isn't the most original mode of Woody critique, but it's a resonant approach, and Allen's frequent returns to the screen do come across like visits from a patient with a penchant for tall tales. *Curse* is a hoary old jewel-thief caper, but one with an element of metatextual role-playing; Hunt's character may be named Fitzgerald, but within the Allen universe she seems to be a Diane Keaton for the Soon-Yi Previn era. This means that, like Keaton, she and Allen tend to say and do opposing things while sharing a scene. And like Previn, she's not averse to upbraiding Allen with a caustic comment — calling him a "dinosaur," for example.

Hunt recently made an appearance on the seemingly bottomless *Inside the Actor's Studio* program. (The following episode featured Mike Meyers; what's next — *Behind the Green Door of the Actor's Studio* with Marilyn Chambers?) At the mention of Allen's name, Hunt immediately became reverent, stating that she'd long wanted to work with him and that when a screenplay was presented, she — following Allen's orders — read it on the spot (a hotel lobby) and returned it to the delivery person waiting by her side. Admiration and a desire to be punctual seem to have blinded Hunt to *Curse*'s shortcomings, because Allen's script embraces cliché — in terms of scenario and dialogue — with a fervency characteristic of his weakest explorations of genre convention. The phrases "madly in love with each other" and "luckiest man in the world" are uttered during

Curse, and even if they're spoken to be debunked, they're a sign that Allen the writer lacks an editor.

Early on, in a scene that sets up the titular curse, feuding coworkers Briggs and Fitzgerald are placed under hypnosis by a magician (David Ogden Stiers) at a dinner party. As the magician dupes the duo into declaring their love for each other, an offscreen audience laughs uproariously at lines that *aren't very funny*. This laugh-track effect doesn't extend to the movie's audience, even if Allen's dialogue frequently makes characters into mouthpieces for his own safe stand-up routine. Hunt's character essentially voices the tritest current condemnations of Allen — he's a "shallow, skirt-chasing egomaniac" whose personality evokes comparisons to insects ranging from roach to inchworm. While she's under hypnosis, her perspective sweetens considerably; unfortunately, *Curse* itself fails to work similar hypnotic wonders.

The credits, presented in Allen's familiar retro font, provide what is arguably the film's funniest moment: the names Elizabeth Berkley and John Schuck appearing next to each other on a list. As for the expected Hollywood bit parts, Charlize Theron is dressed like Barbara Stanwyck in *Double Indemnity*, but clothes alone don't make the vamp. Berkley, well, the joke is that she's a virginal brunette, so her performance involves atypical restraint. *Curse* possesses a certain visual irony: though the screenplay endlessly refers to emeralds and sapphires, frequent Allen collaborator



PHOTO BY JOHN GILFORD

Crime of passion: Woody Allen's latest period piece, *Curse of the Jade Scorpion*, shows him listening to his heart instead of his head.

Zhao Fei lenses the '40s setting in dull, muted shades of beige and olive, a color scheme that flatters the antique floral wallpaper and wooden art deco furniture more than the actors — in particular a weary Hunt.

Trapped amid a mechanical plot, viewers must ponder the semiotics of jewel thievery to pass the time, until *Curse* spells out its symbolism, including the heart-versus-head romantic philosophy of its hypnotist subplot. (To Catch a Thief it ain't, even if, in a nod to Hitchcock, Theron's poor little rich girl is described as a public-

fountain skinny-dipper, à la Melanie Daniels in *The Birds*.) When Allen's character is arrested and forced to pose for a mug shot, the film's reflexiveness is most overt. Once upon a time, in the not so distant past, a man named Woody listened to his heart instead of his head and stole a little jewel named Soon-Yi. You may have heard that story — it's a corrosive modern tale, far less sentimental than this *Curse*. ❖

'The Curse of the Jade Scorpion' opens Fri/24 at Bay Area theaters. See Movie Clock, page 94, for show times.

'Greenfingers'

Brit comedy, growing old

Joel Hershman's *Greenfingers*, the British working-class comedy du jour, follows lifetime convict Colin Briggs (Clive Owen) as he discovers the joy of gardening behind bars, growing bluebells and roses on the soccer field of his minimum-security prison. Curious prison, this: it's as leafy and peaceful as a college campus but filled with enough English oddballs to fuel a whole season of PBS. Colin's work catches the eye of gardening guru Georgina Woodhouse (Helen Mirren) and her dutiful daughter Primrose (Natasha Little), who decide to sponsor Colin and his mates at the most prestigious flower show in the land. Of course they have to run the gauntlet of contrived misunderstandings, unexpected romances, false dawns, and last-minute crises that the screenplay flings in their path. Charm carries the day, but there's something dishearten-

ing about a film that turns pluck and eccentricity into a virtue while slavishly following a script outline straight from a screenwriter's iBook: Hollywood perfected this brand of heart-tugging hokum decades ago, and releasing this picture on American shores feels like carrying coals to Newcastle. Still, the film isn't without its small pleasures. Owen (*Croupier*) exudes a brooding, tender charisma that rescues even the lumpiest scenes, while Little has an adorable manner that suggests Bridget Jones without the shrink bills. Indeed, there's little to dislike here, but if it weren't for the movie's British pedigree, its sentimental machinery wouldn't play in Peoria, much less your local art house. And even the pedigree is a sham: writer-director Hershman and two of the producers are Yanks. If this domesticated effort is any indication, the lucrative cycle of British comedies that began with *The Full Monty* may be drawing to a close. *Greenfingers* opens Fri/24 at Bay Area theaters. See Movie Clock, page 94, for show times. (Alec Nevala-Lee)

'The Werewolf of Washington'

Wolf in Watergate clothing

Once past his cute-kid career phase, Dean Stockwell began racking up an undersung but impressive roster of lunatic showcases, but his greatest moment may well be this obscure 1973 feature by writer-director Milton Moses Ginsberg, whose prior *Coming Apart* (with Rip Torn as a psychotherapist going psycho-sexually bonkers with his female patients) was plucked from oblivion by a rerelease last year. Like that perverse effort, *The Werewolf of Washington* is pretty borderline itself, with exquisitely deadpan satire couched in poker-faced "drama," its boring patches redeemed by erratic brilliance. Plus, Stockwell is the whole show. The actor plays Jack Whittier, a political reporter bitten by a werewolf while on assignment in the requisite backwaters of an eastern European nation. On returning to D.C., he's hired as chief press

officer to the president (Biff Maguire), who worries that if "current permissive trends continue" we'll be facing "out-and-out anarchy." Protesting all the way that he's not feeling quite ... right, Jack nonetheless does a bang-up job muzzling the administration's critics, who soon find themselves silenced for good via mysterious nocturnal attacks. *Werewolf* has dry patches of over-indulged improvisation, but the movie's low-budget austerity is cannily exploited to underline the Ramada Inn banality of the Nixon era. Stockwell's clean-cut Young Republican wobbles between overeager fascism and Deep Throat-like guilty confessions no one wants to hear, and his lycanthropic freak-outs are as priceless as the ones in such paranoia-parodying microclassics as *The President's Analyst*, *Vampire's Kiss*, and *American Psycho*. No great shakes as a horror movie, *Werewolf* nonetheless succeeds as political satire because of Dean Stockwell, whose spastic comic riffs offer the pure joy of an actor unleashed, howling at the moon. *The Werewolf of Washington* plays Wed/22, 7:30 p.m., New PFA Theater, 2575 Bancroft Way, Berk. \$4.50-\$7. (510) 642-1412. (Dennis Harvey)

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ae film

PHOTO BY TRACY BENNETT



Stunt men: Scene-stealing veterans of Kevin Smith's past four films, Jay (Jason Mewes) and Silent Bob (Smith) up the ante in *Jay and Silent Bob Strike Back*.

The force and the folly

Kevin Smith takes his Jersey Trilogy to another galaxy. *By Alec Nevala-Lee*

Often discussed but never shown, sex is the teasing drumbeat that drives the films of Kevin Smith. His movies, from *Clerks* to *Chasing Amy*, play like an outsider's fascinated catalog of sexual apocrypha. It makes a crazy kind of sense, then, to discover that Smith was still a virgin when he wrote and directed his most famous films. He cheerfully states this fact midway through the second disc of his *Dogma* DVD, noting that he waited, like a good Catholic, until after his marriage. By that point, three of the most gynecologically savvy comedies in Hollywood history were already on his résumé.

As gossip goes, this isn't exactly a world-record beater. A feverishly intelligent, rather rotund comic book aficionado, Smith — whom I spoke with while he spent a long morning promoting *Jay and Silent Bob Strike Back* from the Prescott Hotel in Union Square — belongs to a tribe rarely esteemed for its romantic conquests. With his beard and glasses, Smith might be a more cuddly version of George Lucas, that other cinematic prodigy, whose *Star Wars* movies have long been a touchstone for Smith's own films.

The wheel of pop culture sometimes leads to unexpected reversals. In one scene in *Jay and Silent Bob*, our two heroes — the foul-mouthed stoner Jay (Jason Mewes) and his "hetero lifemate" Silent Bob (Smith) — find themselves in a pitched light-saber showdown with Mark Hamill himself. While arranging the cameo, Smith says, he learned that Hamill didn't know much about Smith's previous works, "but his kids were avid fans. They were like, 'You've got to do it, man! It's Kevin Smith!'" Nothing could express the cultural shift more compellingly: the ultimate Jedi fan-boy has become a cult figure to Luke Skywalker's children.

Jay and Silent Bob Strike Back is the climactic episode in Smith's own Jersey Trilogy, actually a pentad of films (the others being *Clerks*, *Mallrats*, *Chasing Amy*, and *Dogma*) built around a shared New Jersey locale and an expansive world of recurring faces, names, and characters. Previously relegated to supporting roles, Jay and Bob take center stage in this final, most expensive chapter in the saga — sort of a *Phantom Menace* with the droids billed above the title. It's a rambling, happily lowbrow road trip that takes Jay and Bob from Jersey

to Hollywood and is crammed with so many celebrity cameos (Ben Affleck, Carrie Fisher, George Carlin) and sly asides to the camera that producer Scott Mosier has compared it to *The Muppet Movie*.

Smith acknowledges that he had his doubts about anchoring a \$20 million film on these two characters. "You don't want to make a movie with two guys in the lead where people are like, 'Fuck this, this shit grew tired a half hour ago,'" he says. "So it was nice to see that they carried the movie." *Jay and Silent Bob* remains a bit of a gamble, however. While it cost more to make than all of Smith's previous films combined, in tone it recalls nothing so much as *Mallrats*, a critical dud that earned only \$2 million domestically. Smith has always defended *Mallrats* as a decent film undone by poor marketing, and he sees *Jay and Silent Bob* as the ultimate test of that theory — "It was a way to go back and see if I could correct our one quote-unquote 'folly,'" he says.

After viewing *Jay and Silent Bob*, one might be tempted to take away the quote marks. Marketing aside, this movie and *Mallrats* are easily Smith's weakest films. It isn't because Smith, after a string of more serious-themed comedies, has brought his usual dick and fart jokes to the foreground again: it's because all too often there isn't much in the foreground, period. Smith has routinely been trashed for his lack of a visual sense, usually unfairly — a film like *Dogma* is a reminder that a dialogue-driven film can be visually restrained but still look good in CinemaScope. Here he's trying for broad slapstick, which isn't one of his strengths. The result is a series of inert, shapeless lampoons.

When the movie does work, it's because of the dialogue. Smith's best lines can lodge in one's brain to tickle and explode for days, and as always, they're inventively, obsessively profane. Ever since *Clerks* his movies have been vocabulary builders: countless suburban teens first discovered words like "snowballing" and "jizz moppper" through the mouths of Smith's characters. At their best his scripts are sexual crash courses passed from virgin to virgin, perhaps the only people for whom the discussion of sex retains its original incantatory force. "The communications aspect of it, I dig," Smith says, "because it really is throwing your voice out into the darkness and seeing who answers back. If you've got to work for a living, that's the ace way to do it." ❖

'Jay and Silent Bob Strike Back' opens Fri/24 at Bay Area theaters. See *Movie Clock*, page 94, for show times.

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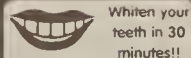
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High-end Cops

TV is king in Denis Johnson's play. By Brad Rosenstein

We met the Cassandra family in Denis Johnson's first play, *Hellhound on My Trail*. They're back in *Shoppers Carried by Escalators into the Flames*, the second in a trilogy Johnson is writing for Campo Santo + Intersection. The title refers to a grisly news story that also figured in the first play and that serves as a metaphor for the low-rent consumerist lives led by the family. As their name implies, the Cassandras hover somewhere between myth and tabloid tall tale, a strange blend of Sam Shepard, Aeschylus, and *Cops*.

The play is set in Grandma's Ukiah house, which could well be the House of Atreus with cheap wood paneling; it's haunted by bad choices, regrets, and an original horrible crime that sent the family into free fall. Cass (Sean San José) has returned home to touch his painful roots and dry out in rehab. His deeply depressed father (Michael Torres) scarcely leaves the security of his Elvis-on-black-velvet bedroom. And the never silent Zenith TV seems to be speaking everyone's unspoken thoughts.

Television is now the Cassandras' religion, the family having fallen from the true faith in their migration from the heartland to evil California. TV is a particular source of concern to Grandma (Helen Shumaker), who parses the evening news for hidden portents. When both Bro (Luis Sagar), now sponging off a "retarded woman," and sister Marigold (Alexis Lezin), suspended from her job at the U.S. Department of Agriculture, return to the fold, the gathering has the potential for a night of O'Neill-esque recrimination and score settling.

I cringed when Cass started making noises about the family needing to "face its past." Although, thankfully, Johnson spares us some potential angst-wallowing, the play has an increasingly onerous masochistic tone. It's hardly news at this late date that violence begets violence, that childhood traumas can reverberate

across generations, and that crippled adult lives wind up indulging in every kind of abuse. Still, for all the time spent in familiar and sometimes tedious dramatic territory, Johnson's gifts for elliptical dialogue and loopy surprise help spice up the evening.

Nancy Benjamin's lackluster direction is problematic, but there are

tragedy of worthy people becoming terribly lost, reduced from owning and working the land to merely watching the American dream slip by them on pay-per-view.

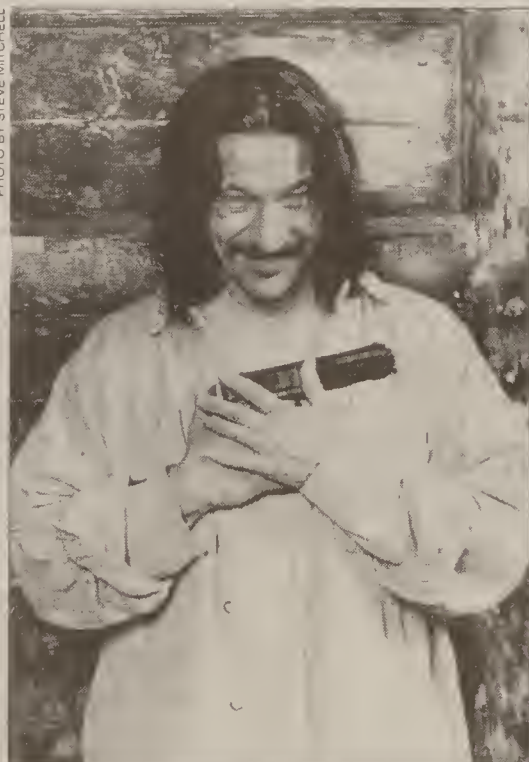
'R&J' makes yawns, not love

It's hard to believe anyone could make a dull evening from one of the finest love stories ever written, but the California Shakespeare Festival is managing it in its production of *Romeo and Juliet*. Director Mark Rucker strains for a period somewhere between the Renaissance and today, but the result is a graceless hodgepodge, exemplified by Katherine Roth's unappealing costumes. Rucker does better in mining the characters' impetuous youth, and along with Riccardo Hernandez's provocative set — a spare playground of primary colors — the evening's bright center is Susannah Schulman's Juliet. Fresh, funny, and strong, she captures the overheated passion of a true adolescent, more in love with the idea of love than its actuality.

This is an *R&J* of many emotions tried on for size, whether in rhetorical tropes or exaggerated woe. And although there is justification for such an approach, in practice it makes for a pretty chilly reading. Adam Scott's Romeo is colloquial but unexciting, and his chemistry with Schulman is negligible; the usually fine Patrick Kerr is muted as Friar Lawrence, and even the irrepressible Danny Scheie (as Mercutio) and the splendid Sharon Lockwood (as the Nurse) seem uncomfortably reined in. The playful contemporary inflections of Joe Goode's choreography are one of the evening's successes, but much of this self-conscious hybrid simply fails to gel. ❖

some fine performances. Shumaker is inspired, delivering twisted pronouncements and making listening into an act of imaginative empathy. Torres is funny and touching as a man caught in a helpless Roy Orbison twilight, and Lezin's forced cheerfulness introduces a touch of the angel Marigold's family sees in her. But I think I'm really ready to see Sagar do a role in which he never smokes, gets wasted, or pulls a gun.

In Campo Santo and Johnson's third outing together (including stories from *Jesus' Son* a few seasons back), company and writer display a clear mutual affinity. There are times in *Shoppers* when the match starts to seem a bit too cozy, when even the most surreal arabesques begin to feel predictable. And yet there are also resonant flashes when you feel the



Ripped from the headlines: Second in a trilogy, *Shoppers Carried by Escalators into the Flames*, starring Luis Sagar, revisits the Cassandra family and a grisly news story.

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Check it out

The three most important things that ever happened to the music industry are Elvis Presley, the Beatles, and Chubby Checker.

Dick Clark

I must admit that my Chubby Checker obsession came upon me fast and hard and in a manner that, if it wasn't outwardly

fevered, at least had coworkers questioning the recent and drastic change in my choice of background noise. Yes, twistin' time was here again, and then again. The day's menu would generally involve the "Hucklebuck," a "Pony" or two, a "Peppermint Twist" to wash down the "Fly," and maybe a bracing "Limbo Rock" to cap it off. It was mostly Chubby most of the time, and while I pretended it was research, secretly I was having a toe-tappingly good time, even as the ugly photocopied truth stared down at me from above my computer terminal. Sadly, today I know I can never twist again.

My pal Owen, a guy of moral turpitude and exceptional taste in music (two things I happen to admire — when Owen speaks, I listen), delivered the bomb personally. It was a full-page missive placed in *Billboard* by Checker himself, addressed to any and all and concerned primarily with the importance of Chubby Checker and his rightful place in the history of music. After I'd finished reading the content, only one thing was 100 percent certain about Chubby Checker: the King of the Twist, that friendly face that recalled graceful dance steps and guest spots on *Hollywood Squares*, was absolutely and unequivocally out of his fucking gourd.

The tip-off was right there: an open letter, addressed to "the Nobel Prize nominators and the nomina-

tors of the Rock and Roll Hall of Fame, T.V., Radio, Motion Pictures, Entertainers, and the general public at large world wide." Admittedly it was a nice touch to include the fans (even if they were the only group not to be granted capital letters), as not too many nonpromoter types have a subscription to *Pollstar*. Chubby immediately cuts to the

chase: his hopes, his demands, his conditions for accepting accolades that should already be his — as the man who taught the world to "dance apart to the beat."

For the record, Chubby defines dancing apart to the beat as "the dance that we do when we dance apart to the beat of anybody's

music." I know what he means, and I believe that Billy Idol later went on to call it "dancing with myself."

And, you may ask, just what does the man who taught the world to dance apart to the beat (and apparently gave birth to aerobics) deserve as proper tribute from a grateful world?

- A 30-foot or so statue in the Rock and Roll Hall of Fame displaying the "Twist symbol" found on Chubby Checker's Beef Jerky (five flavors, two for kids). Why? Before Alexander Graham Bell — no telephone. Before Thomas Edison — no electric light. Before Henry Ford — no V-8 engine. Before Chubby Checker — no dancing apart to the beat.

- A Nobel Prize. Which makes sense, since "The Twist" charted at number one twice (the only song to

do so), blew the door wide open for the "Pony," "Fly," and "Shake" (as well as non-Checker crazes like the mashed potato and the hully gully), and changed nightlife forever (someone, somewhere in the world is waving their hands in the air like they just don't care — Chubby's legacy lives). As to what category of Nobel Prize, we couldn't figure. Peace? Economic? Maybe some new, less-stale category that the kids could dig?

- "More money and more fame." Playing second-tier county fairs, corporate parties, and steak houses really has to frost your ass when you're on the same level as George Washington Carver and Otto Von Zeppelin achievement-wise.

We were pulling for ol' Chubby. He had twisted his way across every backwater from the Poconos to Petaluma and right out of his tree. We'd heard about early musicians getting the cattle prod from the Man, and we set out to research our

man's claims. Innumerable hours, reams of paper, and some unreturned phone calls later, it turns out Chubby pretty much was the Man: he might just have been rock and roll's first brand-name marketed commodity.

His name is a takeoff of Fats Domino, a fact he isn't ashamed to admit, and he

10 Bands Nobody Really Cares about Anymore That Continue to Sell Unholy Amounts of Records and/or Have Critical Slaverling Heaped upon Them for No Reason

1. Yo La Tengo
2. Stereolab
3. Sonic Youth
4. U2
5. R.E.M.
6. Radiohead
7. Beastie Boys
8. Elliott Smith
9. Mark Eitzel
10. Nick Cave

M.M.

Release me

"Neal Schon is a name synonymous with Rock and Roll."

hype from Higher Octave Music on *Voice*, Schon's new album

the Andrew Sisters, Eddie Fisher, and the Fat Boys, he copped the Pony from Don Covey, and he's

the tip of the Chubster's non-rocking activity. Chubby Checker leaves the taste of cheese thick in the mouth: he's recorded with

marketed everything from shoelaces and neckties during his first go-round in '60 to today's "Chubby Reigns" golf umbrellas — and of course, his unforgettable personalized beef jerky.

Chubby Checker has become the King of the Twits. (John O'Neill)

Here and now: Chubby Checker says, "I can't smell [the flowers] when I'm dead."

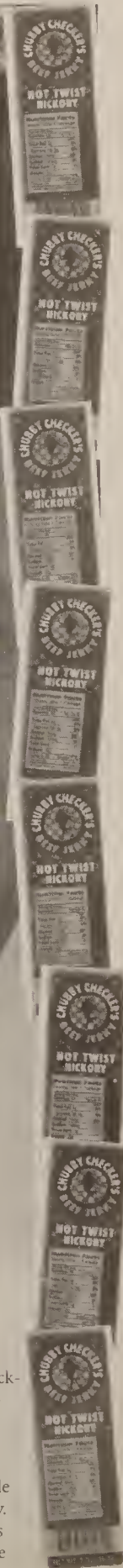
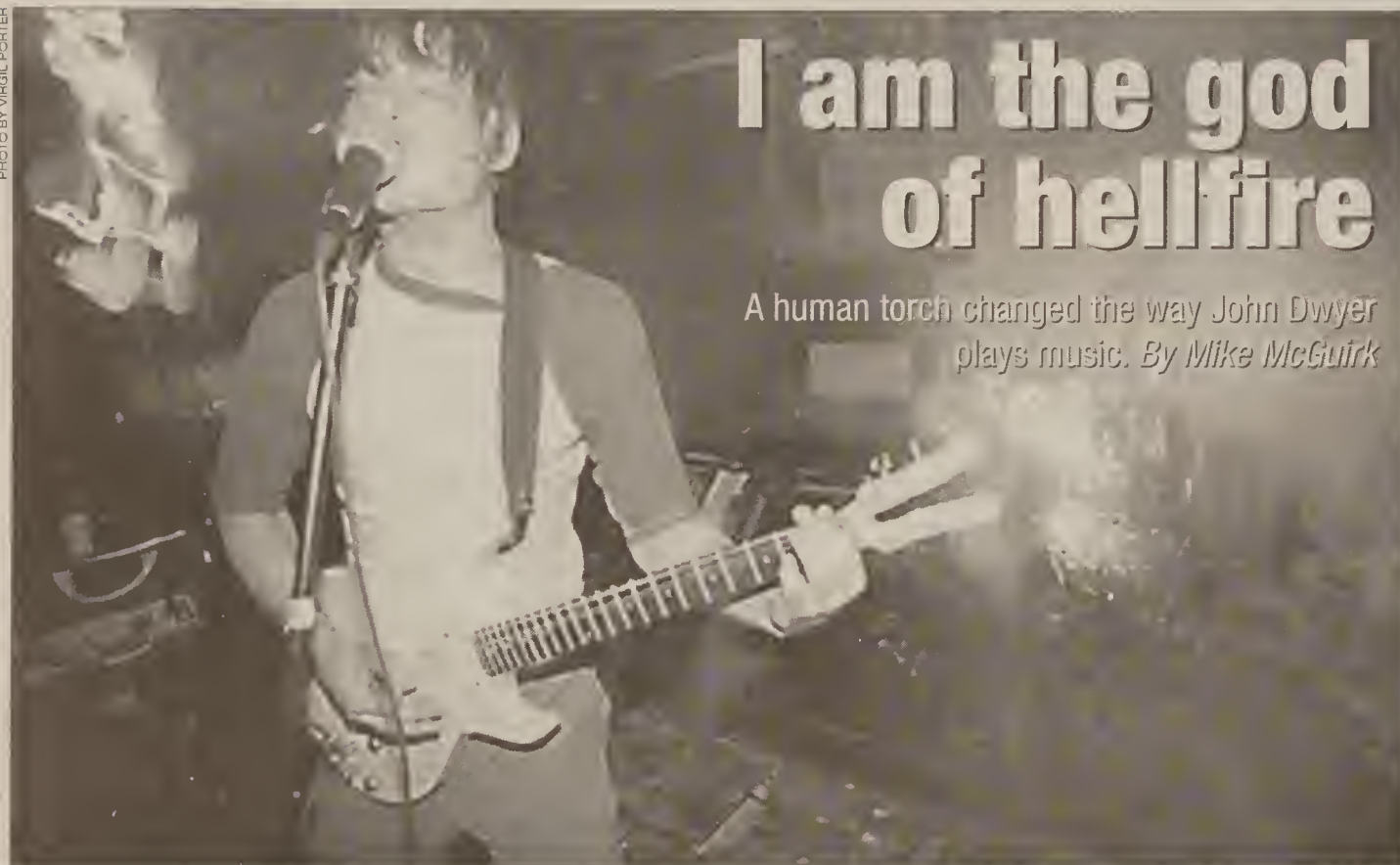


PHOTO BY VIRGIL PORTER

I am the god of hellfire

A human torch changed the way John Dwyer plays music. By Mike McGuirk



Fire-y passion: John Dwyer's motto is, make shit happen. And if the audience doesn't respond, he says, "it's pointless."

As Pink and Brown take the stage, crazy bastard John Dwyer, dressed in a disgusting pink suit and tie, with a sickly pink ski mask-looking thing over his head, plugs in his guitar. He takes a probably homemade scuba gear microphone and sticks it in his mouth. Then, with just-another-day-at-the-office calm, he coils the microphone's cord around his neck to keep it in place. You can't help but wonder — as he does this — "Kind of dangerous, isn't it?" He pulls a roll of black masking tape from the pile of shit amassed, as always, in front of the stage, right in the middle of the crowd, and wraps the tape around his head, securing the microphone to his face. The first time I saw Pink and Brown, this was the moment when I knew they were going to be great. When the careening struggle that was their set began, my premonition proved correct.

I met Dwyer — guitar genius, rock and roll impresario — last year. He had been in the destructo-noise band Landed and had recently been kicked out of Burmese, midtour, and left for dead in New York. I had just heard Landed's *Why I Live* 10-inch for the first time, and since it nearly made me shit myself, I shook his hand and thanked him for putting out such a good record. He energetically launched into an account of watching a show where Landed's singer lit him-

self on fire and had to be rushed to the hospital. He told me it changed the way he played music. After that he couldn't play unless shit happened. The point of playing music became to *make shit happen*. Anyway, the story goes like this:

"I'd heard before the show that the singer, Dan [St. Jacques], was lighting his arms on fire at practice with Vaseline and rubbing alcohol, and it was effective-looking, so they decided they were gonna do it. It was this huge packed-house crowd, and the bartenders were all driving around the block with this guy doing coke, so there's, like, two bartenders working this huge crowd — door-to-door people. Dropdead, Six Finger Satellite, Landed, Forcefield, and I think Men's Recovery Project played. It was just a crazy show.

"Dropdead had lit the stage on fire and burned the rug, so it stank; Forcefield had a hose hooked up to a muffler on this scooter outside. They had attached this big horn to the end of it, and they brought the whole thing inside, and it made this 'brrrrrrrrppp!' noise and spewed all kinds of exhaust into the club. It was awful, so early in the night the bartenders just gave up. They just split. There was nobody at the door — by the time Landed came on, it was just total mayhem.

"Landed had been playing for, like, 10 minutes, and all of a sudden I see

the dressing room door next to me start moving like someone's trying to kick it down. All of a sudden the door is like *bam!* and hits the wall, and Dan comes running out totally on fire from the belt up. He was like a 15-foot tongue of flame. Everybody starts screaming. I had no idea it was gonna be this insane. He runs out into the crowd from behind, pushing, and everybody's screaming. There's this flaming guy in the audience, and people just go up against the wall, getting as far from him as possible. They make a big circle, and he's flailing around, and he stops, drops, and rolls, but he's still totally on fire. So he takes off this oxford shirt he's wearing and whips it out into the audience. It's like a fireball going into the audience.

"The mic's on the floor, and he just grabs it and starts screaming into it with the fire — just on his neck now — burning for like a half a minute. People had, like, bits of his flesh on them. His skin had come off and was on the floor. He played a 20-minute set like that, rolling around in glass, leaving blood and shit on the floor.

"Afterwards the band rushed him into the dressing room, and I walked in and Dan was saying, 'I think I need to go to the hospital,' with his lips all gone, just puss and burns and exposed teeth. That was definitely the craziest show I was ever at. It ruined rock and roll for me."

Dwyer took this "give 110 percent" experience and applied it to three bands: the Coachwhips, Dig That Body Up It's Alive, and Pink and Brown. They all deserve their own long-ass piece, but I'm multitasking here. The Coachwhips play an unruly, Gories-brand garage that stumbles in all the right places, and explodes in the right places, too. People affectionately call it the John Dwyer Blues Explosion. Dig That Body Up It's Alive is straight-on grind metal with furry vocals and high-speed drum-and-guitar interplay. Pink and Brown make angle-prone spaz-freak boogie rock with nonstop riffs, costumes, and squealed vocals.

Pink and Brown and Dig That Body Up each consist of one guitarist and a drummer; the Coachwhips add a sleigh bell-tambourine percussionist. During shows Dwyer is always *this* close to getting hurt or hurting someone else. At the Attic a couple of weeks ago he was trying to climb up on a table when it broke underneath him. A guy from the audience offered his body as a replacement, and Dwyer climbed up there and played standing on the guy's back for a few harrowing seconds before jumping to the next table to finish the song. You don't know if you should help him or laugh at him or get the hell out of his way. At one show on Pink and Brown's first tour he grabbed the

biggest guy in the audience and planted a smooch square on his mouth. Instead of kicking John's ass after the show, the guy bought a T-shirt. "I don't know why people don't kick my ass," he says. "I think they want to get freaked out. The audience makes the show, anyway. If they don't respond, it's pointless."

The thing about Dwyer's music is that there's a flexible, almost rubbery underpinning of St. Stooges rock and roll just underneath the art-school chaos. Or maybe it's the other way around. Either way, the shit rocks with soul-purifying mania. This marriage of the Stooges and the cerebellum is nothing new, especially since everybody and their stepbrother has a copy of *Funhouse* these days. But most people do it all wrong (see: everyone but the Brainbombs and various Japanese musicians).

With Dwyer practically stepping on your face as he inverts the R&R chord progression, and with the amplifiers braaaang!-ing against your skull the way they're supposed to, you have the old ideas put to good use and delivered with an eye on everybody getting off at the same time. It's rock and roll — which used to be tough to find in San Francisco, but not anymore.

More Dwyer:

"There are a lot of shows that look like they're gonna be great, but it's too early or it's in some Pittsburgh Mouth of Hell: [Nazi voice] 'Welcome to our club ... Do not have fun while you are here. We don't have insurance.'"

"Somebody had given me a whole bottle of Vicodin before we left Boston ..."

"That day I was superlubed, and I was having, like, one of those pill days where you can talk to somebody you don't know for like five hours ..."

"We started playing, and it's *one minute* into the set, and I had already fractured three of my ribs and broke my guitar."

"Crusty punks are a hard audience. I've heard that it's possible to play in front of them and have them like the show."

"The first show is that awful one, the one where you show up, and there are like five kids, and you're all, 'Oh man, how are they going to appreciate our trip?'"

When I observe to Dwyer that the Coachwhips seem like the ultimate partycore band, he replies: "Yeah, I'm really into partying lately." John Dwyer fucking rules. ❖

Dig That Body Up It's Alive play Tues/28, 9 p.m., Covered Wagon Saloon, 917 Folsom, S.F. Call for price. (415) 974-1585.

Coachwhips play Sept. 9, 9 p.m., Doc's Clock, 2575 Mission, S.F. Call for price. (415) 824-3627.

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Hammers of Misfortune

Sat/11, Covered Wagon Saloon

I am no metal aficionado. In fact, I'm one of those used-to-be-indie-rock bastards who didn't start listening to metal until they realized Sonic Youth were turning to absolute dogshit. More often than not I'm attracted to the extreme nature of today's weirder metal bands, rather than to anything that can be considered "true metal," which is often too much for me in the non-ironic department. Usually I like my metal dumb, the dumber the better. I like big, dumb, stupid rock music, whether it's metal or punk. Maybe I've been going at it all wrong, though. Maybe seeing these bands live is the way to go with this stuff, because the other night Hammers of Misfortune blew my mind, and if there even is any such thing as "true metal," it's Hammers of Misfortune.

Musically Hammers of Misfortune are doing more than this reviewer has any right to try to explain. My metal vocabulary is a little lacking, but the Hammers are fucking heavy music scholars. Iron Maiden in the vocals and galloping, rape 'n' pillage sections of songs, a major Thin Lizzy aspect in that the leads are harmonized and the two guys play twin riffs like they're sharing a brain — building tension a bit and slacking off with tangential trills all over the place. Then there's Queen in there (don't believe me? buy the record), and of course, nobody's gonna get onstage and not reference Sabbath with a good gear-grinding tempo change. Finally, the four-piece top things off with the faintest whiff of hail-Satan black metal, courtesy of one screech-singing guitar player and some serious murk. If I were to simplify, I'd say Hammers of Misfortune play mystical van-mural

metal. (Anybody who's ever been to Salisbury Beach in Massachusetts has seen the vans with *Heavy Metal Magazine* cover art emblazoned across them in soft-focus spray paint splendor. I'm sure there are other places to see this phenomenon, but Salisbury is the best place to see it because they sell tried dough there.)

They played a 40-minute set made up of either three or four songs. Each song had about six parts, and each part used one of the three singer-instrumentalists. Guitarist number one, Mike Sealzi, handles the lion's share of the vocals, delivering his parts in a semi-British accent and either setting up a story line or taking the role of a character. Bassist Janis Tanaka usually comes in about 11 minutes into a given song and soars over the pounding majesty with practically operatic stunts. Guitarist number two, John Cobbet, croaks and barks during the more extreme sections of the songs. The music is loud, so it may be tough to follow along with the story, but that's what the record's for. Live, you're just marveling at the effortless execution and sonic display of power. Heard lines, including "I am the spirit of the wood" and "You should

have left me for dead," are not delivered without a sense of humor. Apparently the entire set was a conceptual piece about trees, so on a certain level the band was having fun.

There was a point during the song "An Oath Made in Hell" when the twin-guitar Thin Lizzy sound really came together; as the two guitars harmonized with each other, everybody in the place practically levitated, it sounded so beautiful. I don't really use the word "beautiful" when describing music so much. Mostly I listen to ugly, angry music. But this one ribboning lead was just astounding. It cut a path through the forest and directly into my skull, and for a moment I could see the glistening swords being called into battle. And the elves were there. One winked at me. It was gorgeous.

OK, sorry.

Hammers of Misfortune used to be called Unholy Cadaver and feature the bass player from L7 as well as one-half of another bright spot on the local metal scene, the Lord Weird Slough Feg. Hammers of Misfortune have a new CD out on Tumult Records; you can buy it anywhere, but the best place to get it is at Aquarius.

(Mike McGuirk)



Heavy music scholars: Hammers of Misfortune play mystical van-mural metal, with aspects of Ozzy, Thin Lizzy, Black Sabbath, Queen, and a whiff of black metal.

Quails

We Are the Quails (Inconvenient Recordings)

Where were the Quails when I was growing up? My town needed them badly; it just wouldn't admit it. Jen Smith (guitar), Julianna Bright (drums), and Seth Lorinczi (bass) make the kind of music that lets you get angry about the state of the union and dance at the same time. Their first album, *We Are the Quails*, gives us 16 songs that show the band wandering distractedly between loud, messy guitars and a high-strung, stripped-down intensity, between outraged screaming and vocals that sound like a nervous breakdown with a melody. Overlapping lyrics and call-and-response, mostly between Smith and Bright, set up conversations in songs.

Though it's growing on me, the first track, "Yeah" — where Lorinczi's voice brings up strange, unaccountable free associations with David Byrne — is my least favorite, partly because of something almost R&B that collides badly with the punk rock. That impression is mostly erased by the other 15, especially "Song for Kazue," "Brighter," and the slow, mournful "Taken," which is so gorgeous and sad I don't want anyone around when it's playing. In general, though, I like the Quails best when they're noisy and trashed-sounding — not drunk, just angry and frustrated enough to tell us all about it. (Lynn Rapoport)

Pep Love

Ascension (Hiero Imperium)

Pep Love, the self-described "Warrior Poet" of Oakland's legendary Hieroglyphics crew, comes correctly Kemetic on his debut LP, *Ascension*, symbolically paralleling Pepi I the Sixth Dynasty pharaoh (about whom it is said in the *Pyramid Texts*, "the foes of Pepi will not triumph.... Re will take Pepi by the hand to where a god may be"). Like Pepi I, Pep Love aspires to supreme righteousness — although the Egyptian ruler didn't have the benefit of hypnotic hip-hop beats. "My energy, expressed in my text / In my concepts and steps / To take it to the next / Let's sip the nectar of the gods / Connect the dots and collect the prize / This radiates and electrifies my inner sanctum, best described by the ancients," he recites on "My Energy." Keeping his third eye open, Pep balances prototypical battle rap ("Fight Club," "If You Can't Beat 'Em") with ambitious, spiritually minded tracks ("A New Religion," "Karma," "Black People"). On "Pacific Heights" he widens his perspective with each verse, lyrically projecting this West Coast anthem from the Bay to L.A. to Vancouver. The aptly named MC's motivation stays elevated throughout *Ascension*'s 16 tracks; his everlasting flows never get boring or repetitious, making it easy to relax with Pep. (Eric K. Arnold)

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Vinyl exams

Even before the care package arrived in the mail, I was thinking about taking my turntable in for a tune-up. It's not that I do any scratching or live mixing, the primary functions to which this otherwise archaic one-armed sound repro machine has been relegated in today's pop culture. But I recently unpacked a few boxes of LPs that had spent the past eight years in storage; and when I met my old high school pal Tony for coffee last month, he brought along a pile of albums he'd picked up in the nation formerly known as Yugoslavia. Vinyl was in the air, as well as stacked up next to my desk.

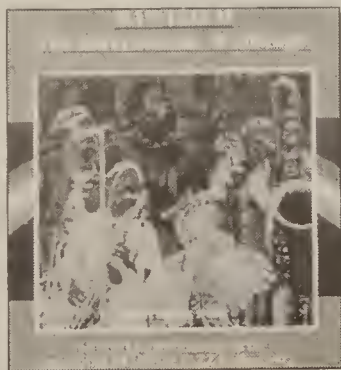
Then came the deluge — a box from 4 Men with Beards, a new Berkeley label masterminded by Pat Thomas (Heyday, Normal, and Innerstate Records) and Filippo Salvadori. I'd already been the beneficiary of a previous promotional mailing from Salvadori's distribution company, Runt. That package included some amazing improv and avant-garde jazz CDs from the I-SP and Ampersand labels, plus a motley sampling of LPs, ranging from Archie Shepp's *Blasé* and Don Cherry and Ed Blackwell's *Mu: First Part* (both on Actuel, 1969) to a 1965 trio date by Bob James (yes, that Bob James) with Barre Phillips and Robert Pozar, and Black Widow III, satanic hard rock from 1971.

The new Runt-distributed releases include more from the Actuel label (Anthony Braxton, Andrew Cyrille, Dave Burrell), a 1969 album, *Iggin-bottom's Wrench*, featuring Allan Holdsworth, and 1980's *About Time*, from New York Gong, with Daevid Allen, Bill Laswell, Fred Maher, Gary Window, and others. But Thomas and Salvadori's masterstroke was licensing four historic sessions from Atlantic Records — Aretha Franklin's 1967 *I Never Loved a Man the Way I Love You*, Les McCann and Eddie Harris's classic 1969 live recording *Swiss Movement*, the Art Ensemble of Chicago's 1972 *Bap-Tizum*, and guitarist Sonny Sharrock's 1969 *Black Woman* — and reissuing them on heavy-weight virgin vinyl with original artwork and new liner notes printed inside glossy cardboard gatefold sleeves.

Now, I've never been a vinyl collector per se, although during the turn-of-the-format years I did argue long and hard about the audio superiority of LPs over CDs. But I also ultimately caved in to convenience and necessity, first resigning myself to "progress" and then adapting to it by upgrading my stereo system to half-assed audiophile quality so I can at least get the most out of damnably digital.

But I must say my affection for LPs has been stoked to infernal proportions by the 4 Men with Beards releases. First there's the music. The Aretha and McCann-Harris are well-known quantities needing little comment. But what delirious joy to revisit the AEC's live performance from the 1972 Ann Arbor Blues and Jazz Festival, with Roscoe Mitchell, Lester Bowie, Joseph Jarman, Malachi Favors, and Don Moye ranging freely through the cosmic time and space of "Ohnedaruth" and "Odwalla" on dozens of reed, brass, string, and percussion instruments. And although it's been a highly treasured rarity for three decades, it doesn't require a collector's mentality to appreciate Sharrock's *Black Woman* (produced by Herbie Mann!), with the late, insanely passionate guitarist unleashing himself in the company of pianist Dave Burrell, bassist Norris Jones (a.k.a. Sirone), percussionist Milford Graves, and vocalist Linda Sharrock.

Then there's the tactile pleasure of holding a new 12-by-12 album cover, the visual relief of not having to squint to bring photos and typeface into focus, the smokestack-industry perfume of old-school plastic, and the satisfying heft of LPs pressed on 180-gram vinyl. Nostalgia plays a part, I admit. But I think I'd find these sensations just as rewarding if I'd been born after 1980. At least they'd be new and intriguing. Will these records sound better to you? Maybe not, if your ears are rigidly trained to the crisp attack of digital audio, and if you don't have a better-than-average turntable and cartridge that can extract more than 50 percent of the signal from the grooves. But in addition to the magic of the music itself, there's a warmth — audible breathing room — in what emanates from these platters. You can feel it melting across, instead of bouncing off, your eardrums. It brings a different kind of ghost out of the machine. Plus, there's something reassuring about using a piece of equipment that has a tone arm. ❖



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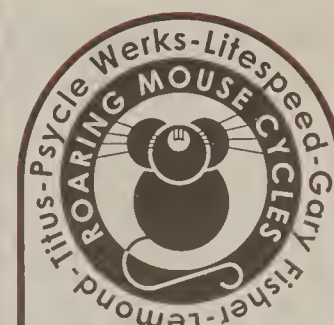
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with special guest Tab Benoit
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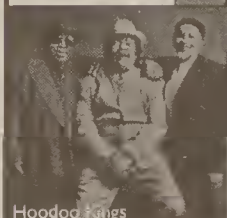
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Gillian Welch

Time (The Revelator) (Acony)

Gillian Welch evokes the rawboned ache of rural Appalachia in her latest album without straying too far from West L.A., where she grew up (her parents directed music for *The Carol Burnett Show*; Welch attended UC Santa Cruz). A sly grin runs through *Time (The Revelator)*, distinguishing it from earnest tribute or slumming retro recordings, and making it not just a good album but a sometimes brilliant one.

Elvis "shook it like a chorus girl, like a Harlem queen, like a midnight Rambler" in "Elvis Presley Blues"; "Everything Is Free" is not about an itinerant musician but, it seems, about Napster. "I Want to Sing That Rock and Roll" — pure old-time country that's as far from a mosh pit as a coal mine on Mars and features a fabulous twin-guitar instrumental break — was written by Welch and collaborator-producer David Rawlins, a team surely raised on rock radio. "My First Lover" provides the perfect moment, with a banjo repeating an angular riff — it might as well be dueling saw blades — that's as hard as dirt in a poor man's garden. It puts a decidedly unsentimental spin on teen romance in a 1980s California that's grounded — and softened slightly — by invoking the Steve Miller Band, "quicksilver girl," Welch sings quietly. More than deft appropriation, "Lover" builds a bridge across 60-some years and 3,000 miles, using the past to articulate a feeling that might otherwise be lost in the shuffle of popular culture.

Musically, "Revelator," the title song, invokes a world where faith is proved by handling snakes and fate is as unforgiving as underdow. It's slow and mournful, stinging with redemption, and so full of emptiness that it nearly bursts. Over this, Welch sings, "It comes to me / I'm a pretender / Not what I'm supposed to be / But who could know / If I'm a traitor / Time's a revelator." Welch may be all decked out in backwoods drag, but pretender or not, she's put together a convincingly great album. *Gillian Welch plays Sept. 5, Fillmore, S.F. (415) 346-6000.* (J.H. Tompkins)

Peter Tosh

Live and Dangerous (Columbia/Legacy)

Technically, *Live and Dangerous* isn't a reissue — the requirement for this particular slot — but all bets are off when an act is no longer available for interviews. Since Tosh was murdered in 1987, this album, recorded live at Harvard University in November 1976 and now available for the first time, qualifies. A solo artist after years in the Wailers, Tosh assembled what was probably the best live reggae band ever (Wailers included) and delivered a superb show.

Sly Dunbar on drums and Robbie Shakespeare on bass — still Jamaica's most famous rhythm section — anchored the lineup, with Tosh on rhythm guitar. The band was fleshed out by Earl "Wire" Lindo and Errol "Tarzan" Nelson on keyboards and a pair of Americans (Al Anderson and Donald Kinsey) on guitar. Lead guitar was still new to reggae (Island Records' Chris Blackwell introduced it by overdubbing Wail-

The Faint

Danse Macabre (Saddle Creek)

By fusing contemporary politics and the retro-rock disco of '80s new wave, the Faint avoid the overly nostalgic glitch-kitsch that many nob noodlers create when trying to recapture that decade's synth sounds. Given *Danse Macabre*'s political concerns (dehumanization resulting from our country's economic rat race) and its astoundingly authentic-sounding '80s vibe, it's remarkable that the band's third full-length wasn't recorded while Reagan still held his death grip on our nation. Recalling a more punked-up Joy Division, Gary Numan, and especially Depeche Mode, the Lincoln, Neb.-based band has created a wildly propulsive and pulsating soundtrack that's nothing if not a near perfect hip-whipping record.

Even so, once listeners catch a drift of the lyrics — and unlike Depeche Mode, the Faint find words very necessary — it's gonna be difficult to hear *Danse Macabre* as merely a dance floor favorite. Where the band's last album, 1999's *Blank-Wave Arcade*, was all about sex and its social discontents, its follow-up takes on the social, personal, and political alienation of the nine-to-five life. Vocalist Todd Baechle sounds like a Marx-reading Damon Albarn (Blur, Gorillaz) as he sings about babies, bodies, employment, detachment, and death: "The drones work hard before they die"; "The cycle happens enough."

Which isn't exactly the most groundbreaking theoretical rhetoric, but when so much dance music outright ignores the political for the personal — and doesn't even pretend the two are the same — it's refreshing to hear the Faint refuse to make such a separation. Few songs are as socially conscious and as incredibly infectious as "Glass Danse" and "Your Retro Career Melted." While America's political climate begins increasingly to feel like the '80s never happened, it's not only refreshing but also *necessary* that musicians like the Faint are willing to look to the past to change the future. (Jimmy Draper)

Kurupt

Space Boogie: Smoke Odessey (Antra/Artemis)

There's something vaguely reassuring about Kurupt's *Space Boogie: Smoke Odessey*. After more than a decade of chronic-fueled jams and gin-and-juice anthems, this 16-track-long player almost sounds like an asphalt-paved pastoral for all of the dime-sack peddlers who think they're gangstas. The Long Beach resident raps as hard as ever, spitting vitriol like "Fuck a bitch and fuck you too / What a punk motherfucker like you gonna do," but his vocal tone lacks the malice and anger that made his last album, *The Streets Iz a Mutha*, so exciting.

A pleasantly poppy G-ride, *Space Boogie* ambles along at 70 and 80 bpm, churning out "Space Boogie" for "Da World." Fredwreck, who handles most of the production, ladles winsome guitars and light synthesizer melodies onto those candy-coated hits, occasionally calling on Fred Durst and DJ Lethal from Limp Bizkit ("Lay It on Back") and R&B singer Jon B. ("Sunshine") for added commercial appeal. Surprisingly, *Space Boogie*'s nadir isn't during these sweet, good-natured tracks, but when Xzibit unconvincedly huffs at the end of "Can't Go Wrong" that he's "a motherfucking killer" as if he were auditioning for a walk-on part on HBO's *Oz*.

Although the album is billed as a solo project by Kurupt, only one track, a bumbling update of Johnny Kemp's "Just Got Paid," renamed "At It Again," stars him alone. The rest of the album finds him paired with an array of familiar names like fellow Dogg Pound members Snoop Dogg and Daz, rock troubadour Everlast, and other West Coast veterans like Soopafly, Lil' 1/2 Dead, Nate Dogg, MC Ren, and DJ Quik. The overall effect is an aural Baskin-Robbins, where over a dozen vocal flavors, each with a distinctive tone, melt into your ears. (Mosi Reeves)

Blu Cantrell

So Blu (Arista)

Blu Cantrell is tired of no-good, do-wrong, sweet-talkin', always-cheatin', ever-scheming, busted-ass men. Luckily, as any self-respecting diva in training would (she's the protégé of Arista CEO Antonio "L.A." Reid), the aptly named newcomer from Providence, R.I., has decided to settle her scores in song, and in doing so, delivers a gorgeously heartfelt soul album that avoids noscrubs, bills-bills-bills clichés (talk about tired) and gets down to the business of a broken heart — which is, mostly, about pain. Like Mary J. Blige and Faith Evans (to whom she bears a striking physical resemblance), Cantrell is one of those soul singers who understand the blues, understand that to get over the pain you've got to keep wrenching it out 'til it starts to feel kinda right. And though most of her self-penned lyrics tend toward the simplistic, the 25-year-old has the vocal chops to croon lines like "Now I see the light / It shines so bright" ("Waste My Time") and make us believe she means 'em.

Cantrell doesn't just take it to church, though. Turning scats into melismas and blues runs into R&B riffs, she tugs us through dimly lit juke joints with bop-infused tracks like "Swingin'" and "Hit 'Em up Style (Oops)," a jubilant revenge anthem. Still, the singer's at her best with the ballads. Transitioning effortlessly from starry-eyed breathlessness to Eartha Kitt growl to full-throttle, shiver-inducing wail on the haunting showstopper "I'll Find a Way," Cantrell offers up a gloriously redemptive vocal transition out of the song's bridge that would do Chaka Khan proud. (Sylvia W. Chan)

er recordings in an attempt to appeal to U.S. audiences), and on this occasion the arrangements are typically tight with a minimum of soloing. But the additional firepower added fuel to monster grooves — listen to "Mark of the Beast" and "Babylon Queenendom," for example: this band could *really* play.

The seminal role of the Wailers — the Tosh, Bob Marley, Bunny Livingston band that broke reggae internationally — made it Tosh's fate to face constant comparison to Marley, reggae's ranking superstar. *Live and Dangerous* provides plenty of material; Marley's message of unity and increasingly laid-back arrangements appealed to a world weary of social upheaval and turmoil. Tosh, however, was an unrepentant agitator and played powerful, driving music with an often scathing message. "Steppin' Razor," the six-minute, hard-rocking reggae rave-up the band played that night in Cambridge — Tosh sings, "I'm a steppin' razor don't watch my size, I'm dangerous" — tells this story. (J.H. Tompkins)

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Calendar

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Aug. 22 Wednesday

That's entertainment

Here's the perfect chance to collar that cinematically dyslexic pal (you know, the one who still quotes *Forrest Gump*) and give them a swift kick in the Scorsese. The Castro is playing *Raging Bull* and *Taxi Driver* back-to-back today, and while both films do put in semiregular appearances at local rep houses, they've never been so presciently scheduled during such a crappy time for first-run movies. A double shot of classic late-'70s De Niro — even with the extra 40 pounds, or the creepy Mohawk — will soothe like a lush green oasis in a dry summer desert of uninspired remakes and unnecessary sequels. Plus, anyone who looks at De Niro and immediately thinks *Meet the Parents* is way overdue for a refresher course in "You talkin' to me?" *Raging Bull* 2:15 and 7 p.m.; *Taxi Driver* 4:45 and 9:30 p.m., Castro Theatre, 429 Castro, S.F. \$4.50–7.50. (415) 621-6120. (Cheryl Eddy)

Aug. 23 Thursday

Marxism If Groucho Marx's chauvinist-lite witticism "A man is only as old as the woman he feels" emerged from the grave to bite him in the ass, that woman would probably look a lot like Tina D'Elia. The Sybil of drag kings goes there in her multicharacter solo play *Groucho: A Day in the D'Elia Soup*, in which she awakes one morning to find herself transformed into the cigar-

toting mustachioed comic himself. In order to survive the day, Tina must not let the charismatic Mr. Marx out of the box as she endures a family reunion dinner at the Olive Garden. And if being the lesbian in the family isn't ostracizing enough, try being the lesbian in the family with a deceased slapstick comedian trapped inside you, ardently demanding to join the party. Come be part of Venue 9's "Women on the Way" series, which has featured hundreds of emerging female artists writing and performing their own work, and witness D'Elia doing some creative emerging of her own. *Through Sept. 9.*



Discussion group: Jim Yoshii Pile-up celebrates the third anniversary of the S.F. Indie List, an online forum for the music-obsessed. See Sun/26.

8 days a week

Aug. 22–29, 2001

One step forward: "Situation Zero: Recent Art from Portugal," the visual arts component of "Depois dos Cravos," features work by contemporary Portuguese artists, including the large-scale photography of Helena Almeida (pictured, *Dentro de mim*). See Fri/24.

Thurs.–Sun., 8 p.m., Venue 9, 252 Ninth St., S.F. \$12–\$15 (Sat/25, \$25). (415) 289-2000. (Sarah Lidgus)

Aug. 24 Friday

Sham slam What do Sham 69, Slaughter and the Dogs, and the Anti-Nowhere League all have in common? All are old-school first- and second-wave Brit punks, all are critically reviled, and all have managed to become punk legends (which might suggest that better security is needed at the doors of the Punk Hall of Fame). But a good time is a good time, and what the bands may lack in the minds of critics, they've more than made up for in the eyes of the kids. All three will be in town anchoring the three-day, three-chord, chant-along Oi! spectacular that is the "Holidays in the Sun" festival. Mixing up old farts and the new breed (Exploited, Dickies, Youth Brigade, U.S. Bombs, Cockney Rejects, Reducers S.F., and many more), "Holidays" promises to be a punk rocker's wet dream. *Through Sun/26. Tonight, 5 p.m.; Sat., 4 p.m.; Sun., 2 p.m., Maritime Hall, 450 Harrison, S.F. \$35. (415) 974-0634. (John O'Neill)*

Flower power When the Revolution of the Carnations ended the rule of Portuguese dictator Antonio de Oliveira Salazar in 1974, artists that had endured years of social and political isolation began to create with innovative fury. "Depois dos Cravos" (After the carnations) brings the ener-

gy of contemporary Portugal to the Yerba Buena Center for the Arts in a comprehensive multidisciplinary exhibit. The visual arts component, "Situation Zero: Recent Art from Portugal," is the first major American survey of art produced by the generation born around the time of the revolution; the gallery installations feature Helena Almeida, renowned for her dramatic large-scale photography, as well as a site-specific work by Watis Artist-in-Residence Leonor Antunes. The wide slate of events (including dance performances, concerts, and a film series) planned in conjunction with *Carnations* includes a spotlight on fado, the emotional folk music of lower-class laborers. Tomorrow, master fado guitarist and traditional soul musician António Chainho brings the real thing from home, accompanied by singer Marta Dias and guitarist José Elmoro. *Exhibit through Nov. 4; opening party tonight, 8 p.m.; António Chainho performance Sat., 8 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. Exhibit \$3–\$6, party \$12, concert \$16–\$20. (415) 978-ARTS, www.yerbabuenaarts.org. (Lidgus)*

Bling bling Vinyl manipulator DJ Cash Money is in town to show you it's not all about technical skills and scratch acrobatics. Although he won the coveted DMC world DJ championships in 1988 — and was inducted into the DMC Hall of Fame in 1998 — the wheel-spinning cat's pursuit of props has never ceased. The turntable king, who recorded classic cuts with his partner and fellow Illadelph native MC Marvelous, continues to assault the ears of the hip-hop community with his trademark beat blending; his trick-filled mix tapes showcase his masterful skills at rocking everything from booty-bass to old-school rap. With his primary focus on setting parties off, his performances show the younger generation what spinning was about before turntablism became a didactic, scratch-oriented science: dance-filled, all-night fun. *9 p.m., Storyville, 1751 Fulton, S.F. \$7–\$10. (415) 441-1751. (Michael Gadd)*

Aug. 25 Saturday

Science friction I was recently forced to endure a bizarre flashback to 1991 and attend a rave at the Cow Palace. The one bright spot among all the fading glo sticks was a four-way DJ tag-team session with some of San Francisco's drum 'n' bass finest, which bounced a crowd of several thousand right off the ceiling. Tonight you can skip all of the hugging

DENTRO DE MIM (2000), BY HELENA ALMEIDA

teenagers and cut straight to the chase as the long-running **Eklektic** hosts a night of local label Phylum Recordings artists, including UFO!, Sage, Echo, and Elektra. Also on tap: a bonus room of nu-school breaks courtesy of Felix the Dog and friends. *10 p.m., Cat Club, 1190 Folsom, S.F. \$10. (415) 431-3332.* (Peter Nicholson)

Brush up If you're an artist — or just an interested observer of the craft — head to the Mill Valley Art Commission's 11th annual **'Art Paint-Off.'** This battle of the brushes is sure to be filled with acrylic and oil-based excitement as 35 local artists fiercely compete for bragging rights (and a \$200 grand prize). The participants must use a nonphotographic, two-dimensional medium to depict any scene visible from their particular vantage point — and then act as judges and select the winners themselves. The viewing public will also put in its votes and present the most popular painter with the People's Choice Award (worth \$100). If you're interested in partaking in some canvas combat, give MVAC a call to sign up for a slot. *10:30 a.m., Downtown Plaza, 87 Throckmorton, Mill Valley. Free for observers. \$15 artist entry fee. (415) 721-1856.* (Gadd)

Blues brother It's been almost 28 years since Gram Parsons got the famous final blow job (complete with ice crammed up his ass) in a valiant but unsuccessful attempt to revive him from his

drug-induced slip into the great hereafter. Parsons's legacy has surpassed the mediocrity of the two albums he left behind; some of his fans call him the father of country rock. Whether or not this is true, there is no doubt that the onetime Byrds member influenced the Rolling Stones, introduced Emmylou Harris to the world, and was great in the Flying Burrito Brothers. He was also directly responsible for the Eagles and a slew of alt-country dweebs who evoke Parson's name at the drop of a tuning fork. Tonight's third annual **'Sleepless Nights: Tribute to Gram Parsons'** benefit concert celebrates Parsons while raising funds for the Sweet Relief Musician's Fund. The Court and Spark, Mover, Northern Lights, Chlorine Boys, Dave Gleason's Wasted Days, Joe Buck, and Dura-Delinquent all join in the fun. Bring your own ice. *9 p.m., Slims, 333 11th St., S.F. \$10. (415) 522-0333.* (O'Neill)

Aug. 26 Sunday

Indie cred Going to shows at small venues and spending whole paychecks on records isn't enough to feed everyone's indie music habit. We should be concentrating on our jobs, doing our homework, or learning more about techno, but instead we're all

Hot spot

It's been 31 years since the Brown Berets organized one of the largest antiwar demonstrations to date, with more than 20,000 people protesting the disproportionately high number of Chicano and African American deaths in the Vietnam War. When teenagers pilfered some sodas one block away from the postmarch rally at Laguna Park in East L.A., helmeted police occupied the enclosed park, trapping children and elders alike, swinging their batons indiscriminately, and shooting tear gas into the crowd. Three civilians were killed in the havoc that ensued, including Rubén Salazar, a journalist reporting on brutality against Latinos at the hands of the infamous LAPD. Young activists from the Xicana Moratorium Coalition carry the torch in the Bay Area to this day with an annual **'Xicana Moratorium'** commemoration at Dolores Park. This year the celebration opens with a sunrise ceremony by Danza Azteca Xitlalli and includes a march against displacement beginning at the San Francisco Day Labor Program's new (but still under siege) building in the Mission. Come out for a day of solidarity and fun in the sun, with music by Ollin of East L.A., locals Sangano, and DJ Sonido Calli, children's activities, and more. *Sun/26, ceremony 6 a.m., Dolores Park, 18th St. and Dolores, S.F.; march 10:30 a.m., San Francisco Day Labor Program building, 3358 Van Ness, S.F. Rally and program noon-4 p.m., Dolores Park. Free. (415) 863-1100.* (Camille T. Taiara)



Day of remembrance: This weekend the Xicana Moratorium Coalition commemorates the Brown Beret antiwar protest 31 years ago.

logged on to the **S.F. Indie List** (groups.yahoo.com/group/sf_indie), yakking about the rock til our fingertips turn purple. Started by Jasmine Joplin in 1998, the list provides a forum for obsessive, know-it-all fans of independent music to promote their favorite bands, gossip about last night's show, flame one another for bad taste, and/or help one another find rare 7-inches. To celebrate the list's third anniversary, Joplin enlisted longtime members Replicator, Stratford 4, and the Jim Yoshii Pile-up to play a show that benefits the Popular Noise Foundation and the Independent Arts and Media organization. See you there — and on the list. *All-you-can-eat BBQ 4 p.m., show 5:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$5. (415) 621-4455.* (Deborah Giattina)

Aug. 27 Monday

Different drummer According to the opening track of the new **J. Steinkoler Quartet** CD, *The Road Home* (Evander Music), "the 8-ball is neutral." Jeremy Steinkoler's drumming is anything but. A Bay Area resident since 1992, the young percussionist doesn't draw attention to himself with overbearing flash. Yet time and again you find your ears drawn to the crisp rhythmic drive he imparts to every groove, from funk and New Orleans R&B to straight-ahead jazz, and to the deft accents he ticks out on cymbals and skins, whether playing originals or covering Karla Bonoff, Shawn Colvin, or Abdullah Ibrahim. In the fifth part of the Evander Music Festival, Steinkoler celebrates his newest release with saxophonist Jim Peterson, guitarist Scott Foster, and bassist

John Wiitala. *8 and 10 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakland. \$10. (510) 238-9200.* (Derk Richardson)

Aug. 28 Tuesday

Well-versed Summer is winding down, and let's face it: all that cultural, cerebral stuff you planned to do, you never did, did you? Fear not: today you can plan a trip to one of the Bay Area's key museums, factor in a poetry reading, and emerge educated and enlightened. The Judah L. Magnes Museum — home to the world's largest archive on the Jews of the western American states, a Judaica library, and permanent art exhibits highlighting Jewish painters, sculptors, printmakers, and more — hosts the latest in its series of "Tuesday Talks," **'Poetry Through Time II.'** Scheduled to read are PEN Oakland/Miles Award winner Opal Palmer Adisa; Phyllis Koestenbaum (whose forthcoming collection is intriguingly titled *Doris Day and Kitschy Melodies*); Reuven Goldfarb, editor of literary magazine *Agada*; and poet-teacher Martha Evans. While you're at the Magnes Museum, check out its latest exhibit, "Telling Time: To Everything There Is a Season," featuring multimedia installations by Greek American and Iranian American artists. *7 p.m., Judah L. Magnes Museum, 2911 Russell, Berk. \$5 suggested donation. (510) 549-6950.* (Eddy)

Aug. 29 Wednesday

Rising sun Granted, Mountain View is a drive. But it may be worth the trip to see *Pacific Overtures*, Stephen Sondheim and John Weidman's theatrical take on the real-life

19th century cultural collision of East (traditional Japanese society) and West (a trade-hungry fleet of foreigners). In the capable hands of TheatreWorks, the 25-year-old musical — which injects Japanese theater styles like Kabuki and Bunraku into Broadway-blown spectacle — should make for an evening to remember. When TheatreWorks staged *Overtures* in 1988, it raked in three Bay Area Theatre Critics Circle Awards and five Drama Logue Awards; this go-round, keep an eye out for Theatre of Yugen co-artistic director Mikio Hirata, who appears as the play's narrator. *Previews Wed/29-Fri/31, 8 p.m. Opens Sat/1, 8 p.m. Runs Tues., 7:30 p.m. (no show Sept. 18); Wed.-Sat., 8 p.m. (also Sept. 15, 22, 2 p.m.); Sun., 2 p.m. (Sept. 9, 7 p.m. show replaces 2 p.m. show; also Sept. 16, additional show at 7 p.m.). Mountain View Center for the Performing Arts, 500 Castro, Mountain View. \$22-\$40. (650) 903-6000.* (Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Unwelcome guest: Tina D'Elia is inhabited by the ghost of a Marx brother in her solo play *Groucho: A Day in the D'Elia Soup*. See Thurs/23.

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Saturday September 1

DOORS 8 • SHOW 9

GILLIAN WELCH

September 5

doors 7 show 8

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Medication
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music

Music listings are compiled by Sarah Han. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 22

Rock/blues/hip-hop

Built Like Alaska, Filmschool Cafe du Nord. 10pm, \$5.
Convoy, Red Planet, Leroy, West by God Slim's. 8pm, \$7.
Mark Eitzel, Court and Spark Bruno's. 9pm. Also Thurs/23.
Alvin Youngblood Hart Biscuits and Blues. 9pm, \$12.50.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.
Jimmyjack, Jessica Will Band, Punchtruck Last Day Saloon. 9pm, \$5.
Jack Johnson, Ben Lee Bunbo's 365 Club. 8pm, \$15. Also featuring a screening of the film, *September Sessions*.
Me First, Smarties, Doormats, Ladonnas Paradise Lounge. 8:30pm, \$7.
New Brutalism, Hit Self Destruct, Running Ragged, Get Get Go Kimo's. 9pm.
Owls, Erase Errata, The Len Brown Society Bottom of the Hill. 9:30pm, \$7.
Paladins, Rockin' Llyod Tripp and the Zip-guns Elbo Room. 10pm, \$10.
Pure Ecstasy Top of the Mark. 8:30pm.
Pete Sears, Dawn Patrol Boom Boom Room. 9:15pm, \$7. CD-release party.
Steel Cut Blues Saloon. 9:30pm.

Bay Area

Chrome Johnson Fourth Street Tavern. 9pm.

rock, jazz, folk/world, dance clubs & classical

Drunk Horse, Volumen, Fade Out, Brutal Poverty Stork Club. 9pm, \$5.
House 31, Tyrone and the Survivors 19 Broadway. 9pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Will Bernard Bacar. 10pm.
Ned Boynton, Jules Broussard, Bing Nathan Enrico's. 7pm.
Dizzy Burnette and Grover Coe Duet Cosmopolitan Cafe. 121 Spear; 543-4001. 5:30pm-1am.
Kevin Gibbs One Market Restaurant. 5:30pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Jason Myers Houston's, 1800 Montgouery; 392-9280. 6pm.
Kim Nalley Black Cat, 501 Broadway; 981-2233. 9:30pm.
Al Pacheco Jazz Band Skip's Tavern. 8-10pm.
Jose Pinto Jazzfusion Rich's 93, 93 Ninth St. 621-6183. 7:30-11pm.
Lorin Rowan Gordon's House of Fine Eats. 9pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Charles Unger Experience Les Joulins. 8pm.

Bay Area

Ray Brown Trio with Nicholas Payton Yoshi's. 8 and 10pm, \$20. Through Sun/26.
Judy Hall 19 Broadway. 6:30-9pm.
Howard Nett, Julian Rose Trio Townhouse Bar and Grill, 5862 Doyle, Emeryville; (510) 652-6151. 8pm.
Jennifer Wagner and Aaron Greenblatt Downtown. 8pm.

Folk/world/country

Dwight Yoakam Fillmore. 8pm, \$42.50. Also Thurs/23.

Bay Area

Badenya - Les Frères Coulibaly Ashkenaz. 9pm, \$10.
Buu Kuu Blakes. 9:30pm, \$4.
John McCormick, Michael Stadler Freight and Salvage. 8pm, \$16.50.

music calendar

Stiff Dead Cat Cato's Ale House. 6-9pm, free

Dance clubs

Bang Bang Justice League. 9pm. MoC and Foxsee spin 2 step and soul.
Barefoot Boogie Rhythm and Motion, 1133 Mission, 905-6413. 8:15-11:15pm, \$8. Free-style dancing.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Chemistry Oxygen Bar. 9pm, free. Trance with DJ Heartlove.
Club Lovely Edinburgh Castle. 9:30pm-2am. An indie, mod, Britpop dance night.
Discover Ruby Skye. 9pm-3am. "Hard House" with DJ Guy Ormadel and Spesh.
Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and weekly guests.
Exotica Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Family Affair Sacrifice. 10pm-2am. With Jamo and guests spinning deep slow beat, soul, and hip-hop.
Geisha Tea Party Sno-Drift. 9pm-2am, \$5. Hip-hop with DJs Toph One and Otte Love, and a live performance by Mack-hand.

Ghett Down! 26 Mix. 10pm-2am. House and funky breaks by Space Lounge and Space Cowboys.

Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.

Low Down Grooves The Top. 7-10pm. Happy hour.

Mind, Body, and Soul Butter. 9pm-2am. House, progressive house, and breakbeats with residents.

Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.

Psycho-Synthesis Jezebels Joint. 9pm-2am, \$5. Breaks, electro, indistro, and trance.

Qool 111 Minna St. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Recline AsiaSE. 7pm, \$5. With Pause, Jamo, and Wisdom.

Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One and Tiki Jim.

Séance Backflip. 6-10pm. With Didje Kelly and Russell Vargas. 10pm-2am, \$5. With rotating residents.

Serenity Lounge Venture Frogs Restaurant, 1000 Van Ness; 409-2550. 7pm-2am. Mushroom jazz, downtempo house with Jamie Means and Von.

Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and guests.

Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

The Thizzle Tongue and Groove. 10pm, \$5. Hip-hop, soul, funk, and R&B with DJs Cinnamon Underpants, Rasta Cue-tips, and Centipede.

Ultraspin An Sibin. 9:30pm-2am, \$4. Raoul Khan, Scott Quick, and Kepi spin house.

Vitabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With Mikee and Jada Halston.

Wanton Wednesdays Laszlo, 2526 Mission; 401-0810. 9pm-2am. With Neel N. Kizmiat.

Wednesdaze Bohemia Bar, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.

Wild Seed Baobab. 8pm-midnight, free. With DJ SomuonSoul and guest, Miss Leema.

Bill Graham Presents with The Hog Farm & Friends

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Galactic

Steve Kimock Band
Karl Denson's Tiny Universe
New Orleans Klezmer All-Stars
Eric Alb - Pale Saints: The Dharma Patrol
Gregg's Eggs - Feedback
MC (born watch): Navy Gravy

SUNDAY, SEPTEMBER 2

Steve Kimock Band
Thomas Mapfumo
The Blacks Unlimited
Tender Mountain String Band
Lost At Last - Tobias Stark Jones
Casper Lemayawa - Hopland Ayeyee
Ted McQuinn - Gypsy Philharmonic
Olivia Patterson

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critic's choice: music

Nortec Collective

Thurs/23, DNA Lounge

Considering the quantity of technological equipment assembled in *maquiladoras* just south of the U.S.-Mexico frontier, it's about time some musicians from the "other" side got their hands on some samplers and synthesizers. Although Tijuana's electronica scene has been around for a good 15 years, it wasn't until 1999, when Pepe Mogt (now of Fussible), Ramón Amezcua (a.k.a. Bostich), and a handful of others began manipulating elements of norteño polkas and Sinaloa banda music, that a borderland sound began to emerge. The result was Nortec, a hybrid aesthetic that could only have come from mix masters who grew up in a borderland town where techno beats blasting from kitschy tourist discos blend with the sounds of street corner conjuntos, and where San Diego-based radio stations playing Kraftwerk are only a knob-turn away from their parents' favorite corridos. These postmodern trendsetters formed the Nortec Collective, a coalition of sound technicians that includes guerrilla visual artists, avant-garde fashion designers, architects, and others whose work proves that two can play at the cultural appropriation game. Blasthaus hosts Nortec's first visit to the Bay Area. Come hear what NAFTA's underside holds in store for the future of sound. 9 p.m.-3 a.m., 375 11th St., S.F. \$20. (415) 789-7690. (Camille T. Taiara)

PHOTO BY CARLOS VARELA



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Continued on page 60

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 Sultry Piano Chanteuse
 Sat. Aug. 25 - 9 to 11:30pm
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music calendar

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Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sibin 1176 Sutter; (415) 929-1992.
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Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
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Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butler 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
Buzz 9 139 8th St; (415) 255-8783.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3505.
Café Cocomo 650 Indiana; (415) 824-6910.
Café du Nord 2170 Market; (415) 861-5016.
Café International 508 Haight; (415) 552-7390.
Café Niebaum-Coppola 916 Kearny; (415) 291-1700.
Canvas 1200 Ninth Ave; (415) 504-0060.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deluxe Club 1509 Haight; (415) 552-6949.
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Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
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11:11 Lounge 1330 Polk; (415) 885-2652.
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Hotel Utah 500 Fourth St; (415) 546-6300.
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Up & Down Club 1151 Folsom; (415) 626-2388.
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Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.



The real Bruce Banner? Khan plays the Great American Music Hall with Julee Cruise and Nina Hynes Thurs/23.

PHOTO BY BELA BOROSOI

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Eli's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ♦

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music calendar

Wednesday 22

From page 57

Bay Area

Bubblegum Mambo Lounge, 14572 E 14th St, San Leandro; (510) 357-7777. 10pm-2am. Rotating DJs spin hip-hop, R&B, and dancehall.

Flavors Ramada Inn, Chibbo's Bar and Grill, 920 University, Berk; (510) 496-3450. 10:30pm. Open mic and urban soul with Uno and Scientific.

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Ruby Room 10pm-2am. Soul, funk, and more with DJ Kitty.

Salsa Caliente Club Fusetti. 10pm. Pete Solis spins salsa and merengue.

Salsa lessons at 8pm.

Starchild Blakes 9:30pm, \$4. Break beats with DJs AD One, Paul Guido, Tequila Willie.

The Venue Bluesville. 9:30pm-2am. Hip-hop, dancehall, R&B.

Classical

Alan Rea, Sylvia Park D'Neill St. Patrick's Church, Yerba Buena Gardens, 756 Mission; 777-3211. 12:30pm, \$5. The pianists performs works by Schubert and Mendelssohn.

thursday 23

Rock/blues/hip-hop

Adema, *Insolence Slim's*. 8pm, \$1.05.

Red Archibald and the Internationals Top of the Mark. 8:30pm.

Mark Eitzel, Court and Spark Bruno's. 9pm.

Khan with Julee Cruise, Nina Hynes Great American Music Hall. 9pm, \$10.

Ron Hacker Saloon. 9:30pm.

Tom Huebner and friends Johnny Foley's. 9pm.

Jimmyjack, Jessica Will Band, Punchtruck Last Day Saloon. 9pm, \$5.

Lost Sounds, Hell after Dark, Volume Men Kimo's. 9pm.

Osker, Union 13 Pound-SF. 7pm, \$8.

Dwls, Kinski, Pinq Bottom of the Hill. 9:30pm, \$7.

Resin Men, Starvin' like Marvin, Funkanauts Paradise Lounge. 8:30pm, \$8.

Skulls, Creeped Dicks, October Allied Covered Wagon Saloon. 9:30pm.

Sweet Baby J'ai Biscuits and Blues. 9pm, \$12.50.

Witches Nice Ireland's 32. 9pm.

Bay Area

Enda, RubyMar, Benton Falls Stork Club. 10pm, \$6.

Grain USA, Glasstown Starry Plough. 9:30pm, \$4.

Love, Health, and Money Fourth Street Tavern. 9pm.

Jazz/new music

Boca Do Rio Gordon's House of Fine Eats. 9pm.

Kyle Bruckmann, Dave Tucker Luggage Store Gallery. 8pm, \$6-10.

Larry Douglas Quintet Les Joulins. 8pm.

Dick Fregulla-Vince Gomez Duo Cohalt Tavern, 1707 Powell; 982-8123. 7-11pm.

Mark Levine Trio Enrico's. 7pm.

Mike Lipskin and Waldo Carter Moose's. 8pm.

Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.

Charles McNeal with Vince Lateano Trio Jazz at Pearl's. 9pm.

Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.

Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.

Billy Philadelphia One Market Restaurant. 5:30pm.

Post Junk Trio Eastside West. 8pm.

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Continued on page 63

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mix & slip w/ jazz, funk, soul,
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Thursday 23

From page 60

Tony Saunders' Jazz Trio John's Grill, 63 Elbs; 986-0069. 6:30-10pm.
Larry Scala Duo Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.
Marcus Shelby Trio Black Cat. 9:30pm.
Starlight Orchestra Starlight Room. 8pm.
With Daline Jones and Kent Strand
Akira Tana Trio Bacar. 10pm.
Deborah Winters Shanghai 1930. 6:30pm.
Mitch Woods and his Rocket 88s Two Embarcadero Center, Promenade level, Davis and Front; 772-0754. noon-1:30pm, free.

Bay Area

Jules Broussard Downtown. 9pm.
Ray Brown Trio with Nicholas Payton Yoshi's. 8 and 10pm, \$20. Through Sun/26.

Folk/world/country

Charanzon Elbo Room. 10pm, \$6.
Dave Thom Band Atlas Cafe. 8-10pm, free.
Dwight Yoakam Fillmore. 8pm, \$42.50.

Bay Area

'Freight Fiddle Summit' Roda Theatre, 2015 Addison, Berk; (510) 548-1761. 8pm, \$19.50. Featuring Alasdair Fraser, Annbjorg Lien, and Howie MacDonald.
Gator Beat City Center Plaza, 555 City Center; (510) 628-8490. 5-6:30pm, free.

Dance clubs

Alley Catz Pendulum, 4146 18th St; 674-3627. 6pm-2am. Hip-hop, funk, and dancehall.
Anthem Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents.
Arabian Nights El Rio. 9pm. Arabian dance music.
Astral Traveling Make-Out Room. 10pm, \$5. James Higuchi spins dance music.
Bang Club Six 9pm, \$7. House music with Jeno, Rick Preston, and Harry Who?
Benefit Butter 6-9pm. With Frenchy Le Freak.
Big Takeover Storyville. 10pm, \$8-10. Jahzyer and Ted Shred spin dancehall and hip-hop.
Bored Collective 26 Mix. 9pm-2am, \$5. This week's Collective will feature a gameshow for clubbers called "How Down Are You?" and music by DJ Jonah Sharp.
Cafe du Nord 9pm, free. Soul and R&B with DJ JJ.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 10pm-2am. Centipede, Bre-ad, Joe Rice, and Oze spin downtempo, funk, and hip-hop.
El Rio 11pm. Debka and Ilyas perform.
Ezekiel Bohemia Bar, 1624 California; 474-6968. 10pm-2am, \$3. William and Satva spin hip-hop and dancehall.
Faith City Nights 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm-2am, \$2. With Neil N. Kizmiatz.
Free Liquid 10pm-2am. With DJs Dmitri, Tee, and Friends.
Fudge Sacrifice 10pm-2am, \$3. JB spins hip-hop.
Ig-nite Amnesia. 8:30pm-2am, \$3-5. Breaks and nu step with residents Chika and Dov.
Joypad DNA Lounge, 375 11th St; 789-7690. 9pm-3am, \$20. Downtempo electronic music with guests Nortec Collective. See Critic's Choice.
Justice League 9pm, \$18. David Thrussell and SNOG and Colin Slash perform.
Kit Kat Endup. 10pm, \$12. International funk.
KLEKO Club Six 9pm-2am, \$5. With Miguel Solari.
Levitation Oxygen Bar. 9:30pm, free.
Meow Glas Kat 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Mi Amor Galia 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa.

1984 Cat Club. 9pm. '80s music.
popscene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Reform School The Stud 10pm-4am. With resident DJs Big Red Spun and Poppa Monkeyboy.
Royale 9:30pm-2am. DJs Vinnie Esparza, Asti Spumanti, and Sloppy J.
Solid Light, 839 Geary; 474-3216. 10pm-2am. House and 2 step with Monty Luke and guests.
Soulness Hush Hush Lounge. 9:30pm-2am, \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.
Subkulture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubi-a, Dirty Frank, Fade, and DSP.
Trance Personal Saint Gregory's Church, 500 DeHaro; 255-8100. 8:30pm, \$15-18. World beat trance chant by Axis Mundi.
Vault Club 238, 238 Columbus; 434-1308. 10pm. With Slick D and David Garcia.
Vocoder Backflip 10pm-2am. Old- and new-school electronic music.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
Whatyougot? An Sibin. 9:30pm-2am, \$4. House music with Harry Who?, Bryan B, and special guests.
Worldwide Lounge Royale. 9:30pm-2am. Music from around the world.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One.
Blakes 9:30pm, \$5. Electronica with Ascension.
Dead DJ Nite Aslikenaz. 10pm-2am, \$5. With Digital Dave.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Britpop, shoegazer, psychedelic, new wave, and New Zealand pop.
Digital Club Fusett. 11pm. With Darryl K and Ben E.B.
Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Ken Q.
Radio Retox Radio. 4pm-2am. Metal night.
Reggae Lounge On Broadway, 334 Broadway, Oakl; (510) 663-8189. 9pm-2am, \$5. With DJs Peja Peja, Polo MO'XQUUZ, and Ashanti Hi Fi.
Soundboutique Ivy Room. 10pm. With residents Jen, Jacob, and Sean.

Friday 24

Rock/blues/hip-hop

Chazz Kats Johnny Foley's. 9pm.
Cockney Rejects, G.B.H., Youth Brigade, US Bombs, Mad Parade, the Worthless Maritime Hall 5pm, \$35. Holidays in the Sun Festival. See 8 Days a Week, page 54.
Cool Water Canyon, Boomshanka, Sean Hayes Great American Music Hall. 9pm, \$10.
DJ Cash Money Storyville. 9pm, \$7-10. See 8 Days a Week, page 54.
Dread Zeppelin Shm's. 9pm, \$12-14.
Flys, Candy from Strangers, Glitter Mini 9, 12 Inches and a Tireless Tongue Paradise Lounge. 8:30pm, \$12.
Invisible Chocolate Glove, Petrol, Smarties, Lustkillers, Dirty Power, Diary, Red Planet, Hell Brothers Bottom of the Hill. 9pm, \$8.
1981 Tribute Night.
Medication, 40 Grit, Sourpuss, Lavish Green, Hemlock Pound-SF 8pm, \$10.
Matt Nathanson Cellar at Johnny Foley's. 8pm, \$12.
New Monsoon, Tree o' Frogs Last Day Saloon. 9pm, \$5.
Johnny Nitro Saloon. 9:30pm.
Oranger, Mellow Drunk Cafe du Nord. 10:30pm, \$7.
Shana Morrison Biscuits and Blues. 9pm, \$12.50.
Sangre Amado, Severed Savior, Vulgar Pigeons, Ragweed Kimo's. 9pm.
Scurvy Dogs, Youth Gone Wild, Leather Pills Covered Wagon Saloon. 6pm, \$3.

Continued on page 64



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AT 7PM

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KURUPT

TUE 9/4
& WED 9/5
\$37/40

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DOORS
AT 7PM

ALPHA BLONDY

SAT 9/8
\$35/37
DOORS
AT 8PM

JOE WALSH

FRI 9/14
\$20/22
DOORS
AT 7PM

BURNING
SPEAR

SAT 9/15
DOORS
AT 8PM

LONG BEACH
DUB ALL-STARS

SAT 10/3
\$18/20
DOORS
AT 7PM

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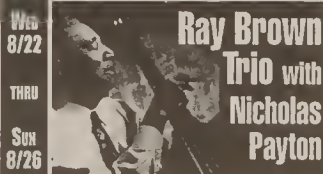
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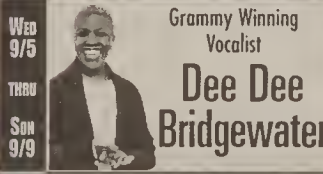


Ray Brown Trio with Nicholas Payton

J. STEINKOLER QUARTET

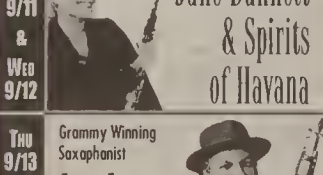
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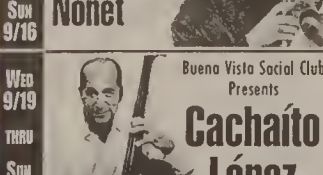


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Mexican Fiesta III! JUANITA ULLOA



Jane Bunnett & Spirits of Havana



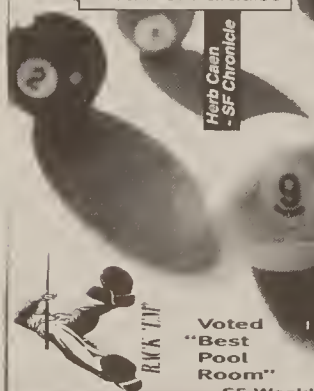
Grammy Winning Saxophonist Joe Lovano Nonet

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music calendar

Friday 24

From page 63

René Solis and the Persuaders Saloon. 4-8pm.

Super Diamond Featuring Surreal Neil's Rock Orchestra Bimbo's 365 Club. 9pm, \$20. Also Sat/25.

Tea Leaf Green, People Elbo Room. 10pm, \$6.

Ticket to Ride Ireland's 32. 9pm.

Weak Planet Hollywood, 2 Stockton, 421-7827. 7-11pm, free.

Zydeco Flames Boom Boom Room. 9:15pm, \$10.

Bay Area

Al Jarreau, Rachele Farrell, George Duke Chronicle Pavilion, 2000 Kirker Pass Road, Concord; (925) 363-5701. 8pm, \$28.25-48.25.

Lace Curtain Irish, Raoul, Vapor Trail Port Lite. 9pm, \$5.

Mad Hannans Fourth Street Tavern. 9pm. Mover, Northern Lights Ivy Room. 10pm, \$5.

My Sunny Disposition, Smiler, Fenway Park Stork Club. 10pm, \$5.

!Tang, Molasses Blakes. 9:30pm.

Wonderbread 5 19 Broadway. 9pm.

Jazz/new music

Riley Bandy Quartet Black Cat. 9:30pm. Will Bernard Gordon's House of Fine Eats. 9pm.

Olu Dara, Alvin Youngblood Hart Justice League. 9pm, \$18. Also Sat/25.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Eric Crystal Quartet 10:30pm.

Jamie Davis Enrico's. 8:30pm.

Ken Fishler Trio Cobalt Tavern, 1707 Powell; 982-8123. 7-11pm.

Chris Huson Moore's. 8pm.

Josh Jones Latin Jazz Quartet Eastside West. 9:30pm.

Mingus Amungus Bruno's. 10pm.

Al Molina Quintet Jazz at Pearl's. 9:30pm.

Howard Nett, Jullian Rose Trio Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.

Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.

Orquesta d'Soul 850 Cigar Bar. 9pm.

Billy Philadelphia One Market Restaurant. 5:30pm.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Ricardo Scalas Argent Hotel, 50 Third St; 974-6400. 8:30pm.

Johnny Serrano Quartet Skip's Tavern. 9pm.

Starlight Orchestra Starlight Room. 8:30pm. With Deline Jones and Fred Ross.

Robert Stewart Quartet Transamerica Redwood Park, 600 Montgomery; noon-1pm, free.

Jill Tracy Circadia. 9pm, \$3.

Charles Unger Experience with Valencia Les Joulins. 8pm.

Paula West Palace of Fine Arts Theatre, 3301 Lyon; 392-4400. 8pm, \$25-35. Also Sat/25.

Deborah Winters Shanghai 1930. 7pm.

Bay Area

Bobby 'Blue' Bland Kimball's East. 8 and 10pm.

Ray Brown Trio with Nicholas Payton

Yoshi's. 8 and 10pm, \$24. Through Sun/26.

The New Big Thing Downtown. 10pm.

Folk/world/country.

Anoush Slavonic Cultural Center, 60

Onondaga; (510) 649-0941. 8:30pm, \$8.

Kindness Dolores Park Cafe, 501 Dolores; 621-2936. 7:30pm, free.

Orquesta Borinquen Roccapulco. 9pm, \$10.

Bay Area

Acoustic music benefit Dance Palace, Fifth and B Streets, Point Reyes; (415) 663-1075.

8pm, \$5-50. With David Whitney and friends to benefit Papermill Creek Children's Corner.



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Continued on page 66

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

Friday 24

From page 64

Caribbean All Stars Ashkenaz. 9:30pm, \$11
Jared and local musicians Club Fusetti 10pm
Professor Terry's Circus Band Extraordinaire La Peña Cultural Center. 8:30pm, \$16.
Sabang The Ramp. 10pm.

Dance clubs

Assimilate 2001 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. Hip-hop with DJ Qwest.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.
Debaser Jezebel's Joint. 9pm-2am, \$5. Alt/glam rock and Britpop with DJs Shindog, Tim, Luna, and Bishop.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
FIVE 330 Rutch. 6pm. Happy hour with T-Love and Dan. 10pm, \$10. Soul, R&B, dancehall.
Funky Fridays Nickie's BBQ. 9pm, \$7. Wisdom and Cyrus spin funk and soul.
Future Fridays Maritime Hall Lounge. 375 First; 281-0777. 9pm-2am, \$10-15. Trance.
Glitter Glas Kat. 9:30pm-2am. Soul and deep house.
Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizmaz and Claire Ahll.
House of Voodoo Big Heart City. 9pm-3am, \$7. Featuring a live performance by Desciple, two rooms of deathrock with DJs Voodoo and Perki, and special guest DJs Jezebella, Tess, Christine Death and Kermit, Jackal, PJ, Pathogen, and Rick A Mortis.
King Street Garage 9pm-3am. National DJ spin-off, featuring DJ all-stars from more than 30 countries.
Le Freak Club Decibel, 699 Market; 547-1407. 10pm-4am. With DJs Ali, Garth, and Jellybear.
New Noise The Top. 7:30-9:30pm. Jamaican music. 9:30pm-2am, \$5. House and techno.
Nikita Ten 15 Folsom. 10pm, \$15.
Oxygen Bar 10pm, free. House and breaks.
Pepper 111 Minna St. 9pm-2am, \$5-10. With Leaf, Siesta, Tweekin, Strictly Rhythm, DJ Buck, and Toph One.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Satellite Light, 839 Geary; 552-1346. 5-10pm, \$4. Techno happy hour with Kyles, Chameleon, and Brian Cox. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.
Sexotica Make-Out Room. 10pm, free. Indian, Middle Eastern, and Latin grooves with DJ King Coffin.
Sojourn Rohan Lounge. 9pm-1am. Progressive house and beats with residents Ted Shred and Fred.
Square Ruby Skye. 9pm-3am. House music.
Stir-Fri-day 111 Minna Gallery. 5:30-9pm. With residents Jason Fluid and Maneesh the Twister.
Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.
Transition - Deeper/Harder Jelly's. 9pm-2am, \$5-8. House, trance, drum 'n' bass, and happy hardcore with DJs Uphonic, 75k, Glover, Catch 22, Majere, and Sketchy.

Bay Area
Funk Fridays Conscious Dance Party Eli's Mile High Club. 10pm-2am. Split Skankin and Funky Man spin reggae and funk.
HipHop Friday Kip's, 2439 Durant, Berk; (510) 848-4340. 10pm. With hip-hop, R&B, reggae.
Radio 4pm-2am. Glam, rock, and pop from the '70s and '80s.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

A concert celebrating the music of Vincenzo Bellini St Mary's Cathedral, 1111 Gough; 441-3687. 7pm, \$45-75. Proceeds will benefit the St. Mary's Cathedral Organ Restoration Fund.

saturday 25

Rock/blues/hip-hop

American Steel, Cost, Enemies, Subtractions Bottom of the Hill. 10pm, \$6.
Babyland, Replicator, Midnight Laser Beam 848 Community Space, 848 Divisadero; 922-2385. 9pm, \$6.
Bo Grampus Atlas Cafe. 4-7pm, free.
Faye Carol Boom Boom Room. 9:15pm, \$10.
Lucky Miranda Experience, Jimi Hendrix Tribute Last Day Saloon. 9pm, \$6.
Creepled Dicks, Sasshole, Teenage Harlots Kimo's. 9pm, \$5.
Earwigs Ireland's 32. 9pm.
Exploited, Slaughter and the Dogs, Dickies, Casualties, Lower Class Brats, Reducers SF, Generators, Strychnine, Snap-Her Maritime Hall. 4pm, \$35. Holidays in the Sun Festival. See 8 Days a Week, page 54.
El Greco, Grey, Bobby Banduria Paradise Lounge. 8:30pm, \$10.
Fairways, Scrabbell, Ashtray Boy Cafe du Nord. 10pm, \$7.
Curtis Lawson Saloon. 9:30pm.
Led Airegin Skip's Tavern. 9pm.
Lucky Stars, Rockin' Lloyd Tripp and the Zippuns Voodoo Lounge. 9pm, \$8.
Psychokinetics, Point Les Camp Tongue and Groove. 9pm, \$7.
'Sleepless Nights: Tribute to Gram Parsons' Slim's. 9pm, \$10. See 8 Days a Week, page 54.
Super Diamond featuring Surreal Neil's Rock Orchestra Bimbo's 365 Club. 9pm, \$20.
Ticket to Ride Johnny Foley's. 9pm.
Phillip Walker Biscuits and Blues. 9pm, \$15.
Dave Workman Saloon. 4-8pm.

Bay Area
Carmen Getit Band Ivy Room. 10pm, \$5.
Oelfino, First Circle Blakes. 9:30pm, \$5.
Eddie Haskell, October Allied, Rev 13, Teenage Harlots, Everything Must Go Stork Club. 9pm, \$6.
Schloss, Spezza Rotto, Fear of Sleep Starry Plough. 9:45pm, \$6.
Taos Hum Fourth Street Tavern. 9pm.
Carlos Zalcita Eli's Mile High Club. 9:45pm.

Jazz/new music

Riley Bandy Quartet Black Cat. 9:30pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Jamie Davis Enrico's. 8:30pm.
Gravy Bruno's 10pm.
Gerry Grosz, Phil Hawkins Old First Church. 7-9pm, \$10. A benefit concert for the Homelessness Task Force.
Robin Hodes's Apollo Jazz Group Jelly's. 4-8pm.
Jeanne Hoffman Moose's. 8pm.
Hot Club Gordon's House of Fine Eats. 9pm.
Josh Jones Latin Jazz Quartet 850 Cigar Bar. 10pm.
Michael LaMacchia Trio Cobalt Tavern, 1707 Powell; 982-8123. 7:30-11:30pm.
Al Marshall Bacar. 10:30pm.
Al Molina Quintet Jazz at Pearl's. 9:30pm.
Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.
Oscopy Trio Bird and Beckett Books. 11:30am, free.
Billy Philadelphia One Market Restaurant. 5:30pm.
Raw Deluxe Eastside West. 9:30pm.
Ronald Wilson Quintet Les Jordin's. 8pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Phillip Smith, Jeff Lehen Duo Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.
Starlight Orchestra Starlight Room. 8:30pm. With Daline Jones and Tony Lindsey.

Paula West Palace of Fine Arts Theatre, 3301 Lyon; 392-4400. 8pm, \$25-35.
Deborah Winters Shanghai 1930. 8pm.

Bay Area

Bobby 'Blue' Bland Kimball's East. 8 and 10pm.
Ray Brown Trio with Nicholas Payton Yoshi's. 8 and 10pm, \$24. Through Sun/26.
Ducksan Distones Anna's, 1801 University; 849-2662. 10:30pm-midnight.
Killer Elite with Papamalo Downtown. 10pm.
Minton-Levis Trio Cato's Ale House. 6-9pm, free.
Howard Nett, Julian Rose Trio LMNO, 827 Washington, Oak; (510) 625-7990. 8pm.
Hal Smith's Roadrunners, Rebecca Kilgore Moose Lodge, F3233 San Pablo, San Pablo; (510) 531-7024. 7-10:30pm, \$12.
David Sanborn Rodney Strong Vineyards, 11455 Old Redwood Hwy, Healdsburg; (707) 433-0919. 4pm, \$30-35.

Folk/world/country

Antônio Chainho, Marta Dias, José Elmiro Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS. 8pm, \$16-20.
Conquista Musical Roccapulco. 9pm, \$10.
Helen Curry Band Mad Dog in the Fog. 10pm.
Olu Dara, Ledisi with Anibade Justice League. 9pm, \$18.
Dark Hollow, All Wrecked Up, StrungOver! Hotel Utah. 9pm, \$7.
Equation Plough and Stars. 8pm.
Vanessa Lowe and the Lowlifes, Ira Marlowe, Hoarhound Tuva Space, 3192 Adeline, Berk; (510) 655-9755. 8pm, \$7-10.
Chucito Valdes Afro-Cuban Ensemble, Orquesta La Moderna Tradición, Ritmo y Armonía Band Yerba Buena Gardens, Mission, between Third and Fourth Streets; 543-1718. 1-5pm, free.

Bay Area

'California Brazil Camp Benefit' Ashkenaz. 9pm, \$10. Featuring special guests.
Candela La Peña Cultural Center. 9:30pm, \$10.
Electric Eggplant 19 Broadway. 9pm.
Maestro Ali Akbar Khan, Zakir Hussain, Alam Khan, James Pomerantz Marin Veterans Memorial Auditorium, Avenue of the Flags, San Rafael; (415) 454-3500. 8pm, \$20-40. Summer benefit concert.
Men of Worth Sanchez Concert Hall. 7:30pm, \$8-15.
Mark Naftalin Freight and Salvage. 8pm, \$16.50.
Orquesta Sensual The Ramp. 10pm.

Dance clubs

Backflip 10pm, \$5. House music.
Bay'siks The Top. 7pm-10pm. With J Falcone, John Paul, Fiction, Dom Some, and Enzyme.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. House, hip-hop, and '80s music with Eddy.
Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.
Cellar at Johnny Foley's 9pm. Dance party with DJ Neo.
Cheetah Cellar. 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and others.
Ohamal Rasselas, 1534 Fillmore; 346-8696. 9pm-2am, \$10. Dub, downtempo, dancehall, 2 step, house, Asian breaks, and drum 'n' bass with DJs Maneesh the Twister, Janaka, Mercury Bonez, Raj Dutt, and Rhino_FX, and live tabla, sarod, and didjeridoo performances.
Eklectic Cat Club. 10pm-3am, \$10. Drum 'n' bass with residents and guests. See 8 Days a Week, page 54.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
Flava Storyville. 10pm, \$8-10. Hip-hop with rotating residents.

Continued on page 68

1/2 price drinks from 9-11pm on Thurs & Fri

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80's Retro
90's Mix**

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Continued on page 71

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500 4th Street @ Bryant
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Wed 8/22
8:30 PM
\$5 the Cantankerous Lollies
...And They're Cops w/
Merle Kessler & J. Raoul Brody

Thur 8/23
9 PM
\$5 **Drizzoletto**
Griddle

Fri 8/24
9 PM
\$7 **2nd Set**
the Ron Jeremy Explosion

Sat 8/25
9 PM
\$7 "Critical Grass" w/
Dark Hollow
Strung Over
All Wrecked Up

Sun 8/26
8:30 PM
\$5 **Mr. Dolan's Wild Ride**
Flying Baby
Breck Allen

Mon 8/27
Open Mike w/ Dayla Soul...7:30
sign ups FREE

Tues 8/28
8:30 PM
\$5 DivaBands w/
Janet Lenore
Gina Graziano &
The Grappa Brothers
Carolyn Dowd

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8/29 - MUSHROOM, BRASS MONKEY BRASS BAND
8/30 - ZACHARY ROSS & DESOLATION ANGELS, J.
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9/4 - DIVABANDS W/ DANNI LINNETZ, HELEN CHAYA
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Uncle Fat Mom

Thurs. 8/23

Slowride

Fri. 8/24

Ashtown

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DJ RAS DAVID I

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DJ DARK STAR DAN

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Thurs. 8/23 \$5
JESSICA WILL BAND
PUNCHTRUCK

Fri. 8/24 \$5
NEW MONSOON
TREE-O-FROGS

Sat. 8/25 \$6
CHARLIE MIRANDA
EXPERIENCE
(THE JIMI HENDRIX TRIBUTE)

Sun. 8/26 FREE
COHEN'S HOUSE OF FUN
FUNK SESSIONS HOSTED BY
JASON OF THE FUNKANAUTS

Tues. 8/28 \$5
NEW ROOTS TO HIP HOP
HOSTED BY **FELONIOUS**
W/ GUEST: SLAPTONES

Wed. 8/29 \$5
MICHAEL WARD & THE DOGS & FISHES
APRIL COPE BAND

Thurs. 8/30 \$5
HOT FOR TEACHER
A VAN HELEN TRIBUTE

Fri. 8/31 \$6
MARGINAL PROPHETS
STYME & THE PIMP JONES LUV ORCHESTRA

Sat. 9/1 \$5
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music
calendar

Sunday 26

From page 68

Dance clubs

Back 2 the Old School Space 550. 10pm-4am. House, jungle, and hip-hop with Junior Sanchez, Danny, Faust, and Shortee.
Barefoot Boogie Rhythm and Motion 1133 Mission. 905-6413. 7:30-11:30pm, \$8. Free-style dancing.
Bionic The Top 10pm-2am. With Solar, Mark E. Quark, and Iz.
Brainwash 5-8pm. Turtle spins drum 'n' bass.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Club Havana Jelly's 4pm, \$7. Latin music with DJ Luis Medina.
Compression An Sibin 6-10pm. Rave music with residents. 10pm-2am, \$3.
Drum 'n' bass with rotating residents.
Depths Charles, 1838 Union. 474-3773. 9pm, free. Deep downtempo, leftfield beats and breaks, and drum 'n' bass with DJ Delon and guests.
Dub Mission Elbo Room 9pm, \$5. With DJs Sep, Ben Stokes, and Ron.
Echolocation Oxygen Bar 10pm. Electro with DJ Anon.
Entropy Charlie's Club, 309 Cottland; 206-9367. 9pm-2am. Electro, industrial, synth-pop with DJs Feist and Hasenphucket.
Fiction Tongue and Groove 10pm, \$3. Indie pop and Britpop.
Freedom Galaxy 6pm-2am. House music with rotating residents.
Hot Hair Care Beauty Bar 10pm-2am. Electro, techno, EuroSynth, Italo-disco, and more.
Junk Cafe du Nord 9pm, \$5. A queer dance club featuring DJs Zanne and Junkyard.
Karma Bus 10pm, \$5. Funk and house with Jerry Ross.
Loqui Celler 9pm-2am, \$5. With Fil Latorre, Mary Watts, Inhuman, and David Lavate.
Mad Dog in the Fog 3pm. With DJs Darren, Mad Marj, and Tall Paul.
Pleasuredome Club Townsend 9pm-6am, \$15. With Neil Lewis and Jeff Johnson.
Rebirth 330 Rite 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Selector Sundays Blind Tiger 9pm-2am, \$5. With the Unsung Heroes.
Spundae Ten 15 Folsom 9pm-6am, \$5. With Max Graham.
Sublime Sundaze Club 238, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psychobert, and Explicit spin trance.
Sundance Saloon King Street Garage 6-11pm, \$5. Country dancing with rotating residents.
Sunday School Sno-Drift 8pm-4am, \$10. House and downtempo with residents.
Sushi 26 Mix 7-midnight, \$5. With DJ Gray and rotating residents.
T-Dance Endup 6am. House music with rotating residents.

Bay Area
Mystery Night Radio 8pm-2am.
Oakland Reggae El's Mile High Club 10pm-2am. With Namane and Rolo 1-3.
Summer Sundays Club Fusetti 10pm. World beat and house music.

Classical

Olivier Larue St. Mary's Cathedral 1111 Gough; 567-2020, ext 213. 3:30pm. The organist performs.
Norma and Richard Mayer National Shrine of St. Francis of Assisi 610 Vallejo; 983-0405. 4pm, donations requested. The musicians perform works by Bach, Mozart, Fauré, and Vaughan Williams.
San Francisco Lyric Chorus Trinity Episcopal Church 1668 Bush; 775-5111. 5pm.

Continued on page 73

Elbo Room

WEDNESDAY, AUGUST 22 10PM \$10
SPEEDY'S WIG CITY PRESENTS
THE RETURN OF THE HARD HITTING RAWKABILLI TRIO
THE PALADINS
PLUS ROCKIN' LLOYD TRIPP & THE ZIPGUNS

THURSDAY, AUGUST 23 10PM \$6
ROUND WORLD MUSIC PRESENTS
CHARANZON

FRIDAY, AUGUST 24 10PM \$6
TEA LEAF GREEN
PLUS FROM EUGENE, OR THE PEOPLE

SATURDAY, AUGUST 25 10PM \$7
FROM MARIN COUNTY
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TUESDAY, AUGUST 28 9PM \$6
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THURS 8/30 • MAZACOTE
FRI 8/31 • NIGERIAN BROTHERS PLUS WEST AFRICAN HIGH LIFE BAND
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Galen • GSolar • Garth Cellophane Masses • X-tra
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BUUKUU \$5

Thursday 8/23 Trance

ASCENSION \$5 Hard NRG

Friday 8/24

Tang! \$6

extreme Funk

Saturday 8/25 \$5

First Circle

with

Jam, Rock

Delfino

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FEATURING PETE SEARS FROM HOT
TUNA AND DAVEY PATTISON
(GTR-ROBIN TROWER & MONTROSE)
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MELLOW DRUNK
ALEC PALAO
RICH AVELLA
10:30PM

8/25 Indie Rock
THE FAIRWAYS Sa
SCRABELL
ASHTRAY BOY (Australia)
10PM

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AUGUST 24

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square

Wednesday

AUGUST 22 -

NATURAL WIND

AUGUST 29 -

JOSH WINK

(Ovum Recordings, Philadelphia)

(Ovum Recordings, Philadelphia)

(Ovum Recordings, Philadelphia)

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Thursday

AUGUST 23 -

DUB F/X

(Ovum Recordings, Philadelphia)

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Friday

AUGUST 24 -

JOSH WINK

(Ovum Recordings, Philadelphia)

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Saturday

AUGUST 25 -

GEN DORAN

(Ovum Recordings, Philadelphia)

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(Ovum Recordings, Philadelphia)



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Marcel & Nabel Present
square
fridays

music
calendar

From page 71

monday 27

Rock/blues/hip-hop

An American Starlet, Heavens Kimo's. 7-10pm.
Bachelors Saloon. 9:30pm.
Conflict, Against All Authority Maritime Hall. 8pm, \$10.
James Fafua and the Jukes Boom Boom Room. 9:15pm, \$3.
Paula Frazer, Papa Pete's Hot Jumpin' Ducks Make-Out Room. 8pm, \$7.
Fundamentals Bottom of the Hill. 9pm, \$5.
JL Stiles Biscuits and Blues. 8:30pm, \$5.
Chris Von Sneidern Brimo's. 9pm.
Wellwater Conspiracy Great American Music Hall. 9pm, \$10.

Bay Area

Flip Sally New George's. 7-9pm, \$6.
Green Eggs and Schramm Fourth Street Tavern. 9pm.

Jazz/new music

Broun Fellinis Elbo Room. 9pm, \$5.
Alex Budman, Kim Nalley Jazz at Pearl's. 9pm.
Sergio Caputo Top of the Mark. 8:30pm, \$8.
Clairdee and Ken French Enrico's. 7pm.
Dick Conte One Market Restaurant. 5:30pm.
The Walter Earl Group Black Cat, 501 Broadway; 981-2233. 9:30pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Art Hirahara Bucar. 10pm.
Elaine Lucia Plush Room. 8pm, \$20.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Bishop Norman Williams Quintet Les Jolins. 8pm.

Bay Area

'An Evening of Jazz Masters' Downtown. 6-10pm, \$85. A benefit concert featuring Clairdee and Ken French, Dave Ellis, Bruce Forman, and the Jazz Masters Generation Band, Mundell Lowe, Jenna Mammuna, and hosted by Narsai David; proceeds benefit Central Works Theatre Ensemble.
'Jazz Improv Jam Session' Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9-11pm, \$3.
J. Steinkoler Quartet Yoshi's. 8 and 10pm, \$10. See 8 Days a Week, page 54.

Folk/world/country

'Irish, Pop, and More' Johnny Foley's. 8:30pm, free.

Bay Area

Dance clubs

All or Nothing Edinburgh Castle. 10pm-2am. Mod, pop, soul, and rock.
Cherry Sacrifice. 10pm-2am, \$3. With Elitria and Betty spinning ambient grooves and beats.
Club Dread Justice League. 9pm, \$10. Reggae and dancehall.
D.Volution Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Halflife Au Sabin. 9pm-2am. XJS, Zigmund Void, and Kryptyk spin drum 'n' bass.
Milkshake Mondays Sno-Drift. 10pm-2am, \$5. With Travis.
Reggae Mondays Tunnel Top, 601 Bush; 982-2307. 9pm-2am, free. With DJ Qwis-tar.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Self Serve DJ Nite Odeon Bar. 7pm-2am, free. Open turntables.

Continued on page 75

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Wednesday, Aug 22
SALSA DANCE CLASS
WITH RON 8:30pm
SALSA CALIENTE 10pm
Thursday, Aug 23
THE JAZZ KNIGHTS
FEATURING ROBERT
STEWART 10pm

Friday, Aug 24
JETHRO JEREMIAH BAND
REGGAE 10pm

Saturday, Aug 25
NATIVE ELEMENTS
REGGAE 10pm

Sunday, Aug 26
FIVE POINT - O
R&B 5-9pm

Monday, Aug 27
WHOOA!
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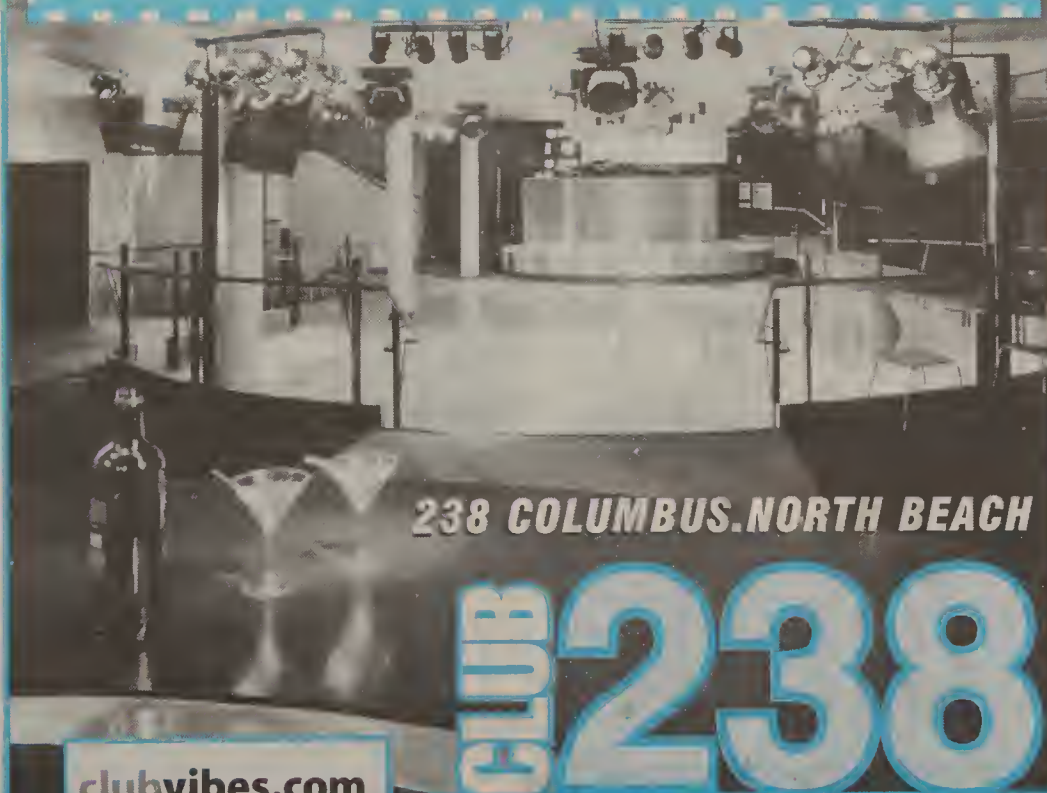
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FEATURING "THE MEN OF EXOTICA" & WOMEN OF GOGO TRIBE" @ 10PM

Thur 23

CLUB MIXTURE - UPSTAIRS 10:30PM - 2AM:
DJS MAJESTICHRIS(Wild 94.9), T. BASCO, YUSAI GODA

MEOW-"THE SUPPER LOUNGE"
• 6PM-11PM - DINNER & COCKTAIL SHOW STARRING "PURE ECSTASY"
• 11PM - 2AM - URBAN GROOVES WITH RESIDENTS
• DJ SWITCH & KEVIN ARMSTRONG

Fri 24

SEQUENCE-RETRO, URBAN GROOVE & HOUSE
• 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM
• 6PM-10PM - FUNKY HAPPY HOURS
• SOUL FUL HOUSE, RARE GROOVES- B.B HAYES
• 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
• HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS
• DJ RANDY WONG IN MAIN ROOM FRONT: R TIGGER & THE ERECTOR SET

Sat 25

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DINNER JAZZ FUSION
• 6:30PM - 9:30PM UNIQUE MODERN JAZZ & ORIGINALS
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Tue 28

TEXTURE
• 9:30PM - 2AM HOUSE BEATS, LATIN, URBAN GROOVES
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KARAMBA LIVE SALSA
• LADIES NIGHT - LADIES FREE BEFORE 9PM!
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Thurs 8/23 **Stinky's Peepshow**
Doors 9:30pm/ \$6
THE SKULLS
the Creeped Dicks (Italy)
Fabulous Shockwaves,
October Allied
Peepshow - Prosciutto Parade

Fri 8/24 **Alcoholocaust Presents**
Happy Hour Show 6pm \$3
SCURVY DOGS,
Youth Gone Wild, Leather Pills
10pm-2am Sixteen Presents
BORDELLO
In The Front Room:
DJ JENNY & OMAR
In The Back Room:
DJ PANDORA

Sat 8/25 **Doors 9:30 PM \$7**
Rambler Benefit
ACID KING,
Gammera, The Sun
"Plus, a chance to win a Red,
White & Blue Dildo!"

Sun 8/26 **Doors 6PM til 2! \$7**
LUCKY STIFFS
Romper Room
Brett the Truck
Frankie Mundane & the scabies

Tue 8/28 **Lucifer's Hammer**

Coming Soon:

Thur 8/30 - Stinky's Peepshow -
Hellfire Choir (Record Release),
Hollywood Hate Texas Thieves

Tues 9/11 - Dead and Gone,
400 Blows, The Gault

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Wednesday August 22nd free, 9 PM
OPEN MIC WITH GIRL GEORGE

Thursday August 23rd 5 bucks, 10 PM
DEVOTCHKA!
JAPONIZE ELEPHANTS
MARK CROWDEN (SOLO)

Fri day August 24th 5 bucks, 10 PM
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FLUKE STARBUCKER
THE CABLES

Saturday August 25th 10 PM, Free!
GRAND OPENING CELEBRATION!
FREE FOOD! NO COVER!
GREAT ENTERTAINMENT!
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Monday August 27th 3 bucks, 9 PM
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A NIGHT OF ALTERNATE COMEDY
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9pm

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Opening: Wayside
9pm

Fri. 8/24
VINYL
9:30pm

Sat. 8/25
JILL KNIGHT
Opening: Heather Combs
9:30pm

Sun. 8/26
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for a private wedding party

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w/ Austin DeLone
8pm

Tues. 8/28
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Opening: Matt Butler
9pm

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JARED & GUESTS
Special Performance with AQUABELA
Samba Lessons from 9 to 10pm

Sat Aug 25th **FUSETTI'S SATURDAY NIGHT**
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HIP-HOP, R&B and OLD SCHOOL
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9pm

8/23 **MICHAEL BLUESTEIN TRIO** TH
9pm

8/24 **ROB SUDDUTH QUARTET** F
9:30pm

8/25 **THE HI FLYERS** Sa
9:30pm

8/28 **THE BLUE & TAN** Tu
9:00pm

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\$5 **JOHN THE BAKER'S**
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DRUNK HORSE
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Thurs 8/23 10 PM
\$6 **ENDA**
RUBMYAR
BENTON FALLS

Fri 8/24 10 PM
\$5 **MY SUNNY DISPOSITION**
SMILER
FENWAY PARK

Sat 8/25 8 PM
\$6 **EAST BAY RATS BBQ!**
EDDIE HASKELLS
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OCTOBER ALLIED
EVERYTHING MUST GO
MORE TBA!

Sun 8/26 9PM
free **OPEN MIC**
WITH GIRL GEORGE

Mon 8/20 **CLOSED**

Tues 8/28 9PM
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rock, jazz, folk/world,
dance clubs & classical

music
calendar



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Monday 27

From page 73

Sixth Element Hush Hush Lounge. 9pm-2am, \$3. Electro, tech-house, drum 'n' bass, and trance.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Stone Soup AsiaSF. 7pm, free. Hip-hop, '70s, '80s, and house music.
Sumo The Top. 9pm, \$5. Hip-hop and funk with guest Romanowski.
Tranquility Base 26 Mix. 9pm-2am, free With DF Tram and Jonas Iudd.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Bay Area
Underground Lounge Radio. 4pm-2am. '60s and '70s music.

Classical

Worn Chamber Ensemble Main Post Chapel, the Presidio, 130 Fisher Loop; 386-8954. 8pm, \$15. Works by Henze, Schnittke, and Donatoni.

tuesday 28

Rock/blues/hip-hop

Bob Bean Blues Biscuits and Blues. 9pm, \$5.
Janet Lenore, Gina Graziano and the Grappa Brothers, Carolyn Dowd Hotel Utah. 8:15pm, \$5. DivaBands showcase.
Naked Barbies Bruno's. 9pm.
Slaptones Last Day Saloon. 9pm, \$5. New Roots to Hip-hop, hosted by Felonious.
Slender, Flipsides, Lustkillers Bottom of the Hill. 9pm, \$6.
Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.
Space Ball Cafe du Nord. 9pm, \$3.
Ween Fillmore. 9pm, \$25.

Bay Area

Hammond Cheese Combo Ivy Room. 10pm, \$5.
Karney, Grasshoppers Blakes. 10:30pm, \$3.
Love Kills Love, Operation Interstellar, Salem Lights Stork Club. 9pm, \$5.

Jazz/new music

Simon Butler Gordon's House of Fine Eats. 9pm.
Graham Connah Bacar. 10pm.
Larry Douglas Quintet Les Jolins. 8pm.
Jeanne Hoffman Moose's. 8pm.
Hot Club Enrico's. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.
Kevin Rayhill One Market Restaurant. 5:30pm.

Realistic with Adam Theis Black Cat, 501 Broadway; 981-2233. 9:30pm.
Fred Ross Project Starlight Room. 8pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Bay Area

Jules Rowell Band Pacific Coast Brewing Co., 906 Washington, Oakl; (510) 836-2739. 8:30pm.
Eric Shiffrin Downtown. 8pm. The pianist performs.

Folk/world/country

Freight open mic Freight and Salvage. 8pm.
Ledward Kaapana, Cyril Pahinui Slim's. 8pm, \$15.
Sambada Elbo Room. 9pm, \$6.

Bay Area

Gerard Landry and the Lariats Ashkenaz. 9pm, \$8.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.
DJ Cheb I Sabbah spins a blend of international music.
Backbeat Make-Out Room. 10pm, \$5. With DJ Zeph.
Broadway Studios 7-9pm. Swing dancing lessons.
Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.
Down There 26 Mix. 7pm. Ben Wa spins jazz and funk. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.
Drift Cellar. 9pm-2am, \$3. Ambient, downtempo, and atmospheric breaks with DJs Wunjo, BVDub, and 4am.
Familia Royale. 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.
Fan Club Dylan's Pub, 2301 Folsom; 641-1416. 9pm-2am, free. Indie, twee, Bratpop, art-school punk, and more.
Fiizar Galaxy. 9pm-2am, \$3. Progressive house with rotating residents.
F#@! Tuesdays Backflip. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.
House of Dreams Oxygen Bar. 10pm, free. Electronica with DJ Alaric.
Impulse An Sibin. 10pm-2am. Techno with rotating residents.
Mayonnaise Skylark, 3089 16th St; 621-9294. 9pm, free. With Fredness.
Members Only Bohemia Bar, 1624 California; 474-6968. 10pm-2am. '80s music with rotating residents.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Scope Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.
Soul Samba Daba, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti O

Continued on page 76

KIMO'S
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NEW BRUTALISM
HIT SELF DESTRUCT
RUNNING RAGGED
GET GET GO

THUR 8/23 9PM
LOST SOUNDS
HELL AFTER DARK
VOLUME MEN

FRI 8/24 9PM
—BLACK CHURCH—
SANGRE AMADO
SEVERED SAVIOR
VULGAR PIGEONS
RAGWEED

SAT 8/25 9PM
ALCOHOLOCAUST PRESENTS:
CREEPLED DICKS (Italy)
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TEENAGE HARLETS

SUN 8/26 8PM
VIRGIN MEGA WHORE
FALLING JAMES
THE DAISIES

MON 8/27 7:30 PM
BROKEDOWN OPRY:
AN AMERICAN STARLET
THE HEAVENERS

TUE 8/28 8:30PM
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FEATURING BILLY MIDNIGHT, MOVER, NORTHERN LIGHTS CA, DAVE GLEASON'S WASTED DAYS, THE COURT & SPARK, JOE BUCK AND DURA DELINQUENT
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SUN., AUG. 26
7 PM-\$10 ADV/\$10 DOOR • 9 PM-\$12 ADV/\$12 DOOR
S.F. PREMIERE OF

"RETURN OF THE DRAG-IN"
DOWNTAMPER (9 PM ONLY)
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TUES., AUG. 28 • DOORS 7 / SHOW 8
\$15 ADVANCE / \$15 DOOR

LEDWARD KA'APANA & CYRIL PAHINUI

WED., AUG. 29 • DOORS 8:30 / SHOW 9
\$10 ADVANCE / \$10 DOOR

TONY FURTADO BAND
THE WAYBACKS

WELCOMES THURS., AUG. 30
DOORS 8 / SHOW 9 • \$12 ADVANCE / \$12 DOOR

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\$10 ADVANCE / \$12 DOOR

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FEATURING KEN COOMER (WILCO), JERRY DALE MCFADDEN (SIXPENCE NONE THE RICHER), ROBERT REYNOLDS (THE MAVERICKS), TOM PETERSSON (CHEAP TRICK), DOUG POWELL

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ABOVE: COMEDY

THURS AUGUST 23
RESIN MEN • THE FUNKANAUTS
STARVIN' LIKE MARVIN
ABOVE: RONKAT THE FUNKLECTIC
HH: KI HONG/NEW DREW

FRI AUGUST 24
THE FLYS
CANDY FROM STRANGERS
GLITTER MINI NINE
12" & A TIRELESS TONGUE
ABOVE: JOSH FIX & THE FURIOUS FORCE
HH: FUNKY BEULAH

SAT AUGUST 25
THE NEW ROCHELLES
EL GRECO • GREY • BOBBY BANDURIA
ABOVE: SANDFLY'S HH: SUNDAY'S TAKEN

SUN AUGUST 26
4PM THE VIEW FROM HERE (REGGAE)
8PM • POETRY

MON AUGUST 27
CANDY ASS (SPINNING)
SWEET ROCK & ROLL

TUES AUGUST 28
GENTLEMEN JIM & THE LIL' BASTARDS
HIV JR. (FUCK-STARTS) • MONGOLIAN DEATH CLOUD
ABOVE: OPEN MIC

WED AUGUST 29
LANE & THE BADASS CHICKEN BONES
THE CUBBY CREATURES • GOOFERMAN (MEMBERS OF CHUB, THE SWAMMIES, UNDERCOVER S.K.A.)

THURS AUGUST 30
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Liz Anah

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SATURDAY... AUGUST 25 9PM
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DJ Yoshito

Th 8.23
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9pm/
\$6 After

Shady Lady
Floppy Rods
Fill in the Blank
Ben Graves

Karin Conn presents
funk twist

F 8.24
Funk
\$10

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Wayside

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at Base
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plus
Psychokinetics
& DJ BLEST

Su 8.26
\$3

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a music c

Tu 8.28
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W 29 The Thizzle
Th 30 Tainted Love
F 31 El Greco / 5am / Brother Joe / Face on Straight
Sa 1 Ulivendo de Pao
Su 2 Ordinary H. / Stylime is the Pimp Jones Low Orch
Tu 4 Oscopy / Spore Attic / Cartoon Boyfriend
Th 6 Tainted Love
F 7 Swoop Unit / Point Les Camp
Sa 8 Clyde's Ride / Audible Minds
Tu 11 John Butler Trio / The Walfs

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24 fri
eyephunk breaks
meat katie - tipper - dom elton - kid606 - crunch - kit clayton - more
10pm - after hours \$10<11; \$15 after

25 sat
om
a guy called gerald - mark farina - capitol a - andy caldwell - j boogie - tomas - sos
10pm - after hours • \$15 advance; \$20 door

31 fri
groundsore
d+b, breaks, electro
andy c - felix the dog - shane
10pm - after hours \$10<11; \$15 after

01 sat
shattered
panhandle records & pacific sound present:
tony senghore - tasho - jonene - solar - galen
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02 sat
red melon presents
melon
joe silva - jeno - dano - fredness
monty luke - seven - n8 - chipwich
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SAT 8/25 DINNER AND COCKTAILS WITH
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PETROL
THE SMARTIES
LUSTKILLERS
DIRTY POWER
DIARY
RED PLANET
HELL BROS.

SAT 8/25 9-30 \$6
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THE COST
ENEMIES
SUBTRACTIONS

SUN 8/26 5-30 \$5 all-ages
SF Indie List Three Year Anniversary Party
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MON 8/27 9-00 \$6
Bay Area Hip-Hop Coalition presents...
FUNDAMENTALS
SLENDER
THE FLIPSIDES
LUSTKILLERS

TUE 8/28 9-00 \$6
UPCOMING

WED 8/29 \$7
PLEASURE FOREVER
BLUEBIRD
LOST KIDS

THU 8/30 \$8
DAMON & NAOMI
LAUGHING STOCK
6 ORGANS OF ADMITTANCE

FRI 8/31 \$10
AMERICAN ANALOG SET
TARENTEL
HER SPACE HOLIDAY

SAT 9/1 \$15
MUDHONEY
BLACK CAT MUSIC
CLAY WHEELS

SUN 9/2 \$15 No BBQ
MUDHONEY
HOLLY GLOUTLY
RESINEATORS

MON 9/3
LABOR DAY: closed

TUE 9/4 \$6
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EVENING
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Bottom of the Hill's make'em happy HOUR
weekdays 3-7 pm

events calendar

Tuesday 28

From page 75

Wax Sacrifice. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

Bay Area

Mindbender Radio. 4pm-2am. '80s dance kitsch to DIY.
Posh Shattuck Down Low Lounge, 2284 Shattuck, Berk; (510) 548-1159. 9pm-2am.
Ruby Room 10pm-2am. Punk rock with Kenny Kaos.
Smooth Grooves Club Fusetti. 9pm. Hip-hop and R&B with Phiness and Qwest.

Classical

Dan Levitan, Marian Concus A.P. Giannini Auditorium, Bank of America Center, 555 California; 777-3211. 12:30pm, \$5. The harpist and flutist perform works by Bach and Debussy.

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

wednesday 22

Around town

Beth Goldberg Ansel Adams Center, 655 Mission; 495-7000. 12:30pm. The curator at the Falkirk Cultural Center in San Rafael discusses the current Ansel Adams Center exhibit, "Intimate Eye: The Paintings and Photographs of Consuelo Kanaga."
JazzMasters workshop Enrico's, 504 Broadway; (831) 659-4654. 3:30-5:30pm, free with student ID; \$20. Carl Lockett leads a jazz workshop.

Authors

Pearl Cleage Alexander Book Co., 50 Second St; 495-2992. 12:30pm, free. The author appears to introduce her new book, *I Wish I Had a Red Dress*.

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THURSDAY, AUGUST 23
Soundboutique

FRIDAY, AUGUST 24
MOVER w/ Northern Lights CA

SATURDAY, AUGUST 25
Carmen Getit Band

TUESDAY, AUGUST 28
Hammond Cheese Combo

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ivybooking@yahoo.com

Phil Cousineau *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author appears to discuss his book *Once and Future Myths: The Power of Ancient Stories in Modern Times*.
Whitman McGowan *Monticello Inn*, 127 Ellis; 392-8800. 6-7pm. The author reads from his book *Ghost Worker*.

thursday 23

Around town

'Café by the Bay' Jewish Family and Children's Services, 2150 Post; 449-3854. 2-4pm. Psychologist Adam Carr lectures.
Grant-writing workshop Build, 483 Guerrero; 643-8188. 7-10pm, \$29. The three-hour workshop will cover how to write a proposal, locate funding sources, present documentation, prepare a budget, and improve your résumé and reviews.

Benefits

'Things behind the Sun' benefit for Generation Five Film 6pm, Roxie Theater, 3117 16th St., party 9pm, San Francisco Women's Building, 3543 18th St. 285-6658. Film \$15; film and party \$50. See Critic's Choice.

Authors

Wayne Bernhardtson 135 Main, Ste 1800; 788-4764. 6:30pm, \$5-10. The travel writer about travel in Argentina.
Bebe Moore Campbell Alexander Book Co., 50 Second St, 495-2992. 12:30pm, free. The author appears to read and sign her newest novel, *What You Owe Me*.
Rob Cohen and David Wollock Books Inc., 2275 Market; 864-6777. 7:30pm. The authors of *Enquette for Outlaws* talk about their book.

friday 24

Around town

Antique show and sale Festival Pavilion, Fort Mason Center, Buchanan at Marina; (209) 358-3134, www.bustamante-shows.com. 11am-7pm, \$3-6. Bustamante Enterprises hosts an antiques show featuring collectibles from the 18th-20th centuries. Through Sun/26.
'Flirting, Dating, and Sex' AHP Services Center, 1930 Market, 476-6448. 6:30-9:30pm, free, but reservation required. The REACH Program presents a workshop for gay and bisexual men.

Benefits

'Art, Wine, and Attractive People' Lair of the Minotaur, 3318 26th St; 695-9008. 7-10pm. Buy works of art from emerging artists for \$99; proceeds benefit Lair of the Minotaur gallery. Sale continues Sat/25-Sun/26, 2-6pm.
A concert celebrating the music of Vincenzo Bellini St Mary's Cathedral, 1111 Gough; 441-3687. 7pm, \$45-75. Proceeds from the concert will benefit the St. Mary's Cathedral Organ Restoration Fund.

Bay Area

Acoustic music benefit Dance Palace, Fifth and B Streets, Point Reyes; (415) 663-1075. 8pm, \$5-50. A concert of acoustic music by David Whitney and friends benefits Papermill Creek Children's Corner.
'Bring the Bus Back Benefit' Starry Plough, 3101 Shattuck, Berk; (510) 841-2082. 9:45pm, \$7. This event features Mark Crowden, Brian Kenney Fresno, Tippy Canoe, Gogoyaya, Michael Mellen-der, Mid Line Errors, and Thad Povey.

saturday 25

Around town

Antique show and sale Festival Pavilion, Fort Mason Center, Buchanan at Marina;

(209) 358-3134 or www.bustamante-shows.com. 11am-7pm, \$3-6. See Fri/24.
'Fiery Feminist Freedomfest' Women's Building, 3543 18th St; 864-1278. 7pm, \$5. The cultural event features performances by poets Nellie Wong and Merle Woo, spoken word artists Eighth Wonder, musicians Pam Pam and Veronica Black, and more.
Health fair and block party First Baptist Church, 22 Waller; 863-3382. 11am-3pm. This event will include health screenings and a one-hour class on CPR.
'It's a Small Synagogue After All - A Tour Through Congregation Sha'ar Zahav' Congregation Sha'ar Zahav, 290 Dolores; 861-6932. 6-8pm, free. The open house social event will include a Havdalah service, food and refreshments, and activities for all.

Bay Area

'Art Paint-Off' Mill Valley Art Commission, Downtown Plaza, 87 Throckmorton, Mill Valley; 721-1856. 10:30am. Thirty-five artists compete in a painting competition. See 8 Days a Week, page 54.
Opening Your Heart of Queer Dharma' Pacific School of Religion, 103 Mudd Hall, 1798 Scenic, Berk; (415) 553-4555. 10am-5pm (registration at 9:30am), \$15. A daylong meditation retreat for gay, lesbian, bi, trans, and straight friends.

Benefits

IAC Garage Sale 22nd St and Fair Oaks, between Valencia and Guerrero; 821-6545. 10am-4pm. Buy knickknacks, household goods, and small furniture at this garage sale, which will help fund the International Action Center's Sept 29 demonstration in Washington, DC.
Gerry Grosz, Phil Hawkins Old First Church, 1751 Sacramento; 474-1608. 7-9pm, \$10. The benefit concert will help the Homeless Task Force.
'Sleepless Nights: Tribute to Gram Parsons' Slim's, 333 11th St; 522-0333. 9pm, \$10. See 8 Days a Week, page 54.

Bay Area

'California Brazil Camp Benefit' Ashkenaz. 9pm, \$10. Featuring special guests performing Brazilian dance music.
Maestro Ali Akbar Khan, Zakir Hussain, Alam Khan, James Pomerantz Marin Veterans' Memorial Auditorium, Avenue of the Flags, San Rafael; (415) 454-3500. 8pm, \$20-40. Summer benefit concert for the Ali Akbar College of Music.
St. James Infirmary Rock 'n' Blues Barbecue Bash Lost City 23 Club, 23 Vista-tion, Brisbane; (415) 467-7717. 5pm-2am, \$25. Founder of Coyote and the Hooker's Ball, Margo St. James hosts a benefit featuring Lisa Kindred and friends, Buddy Owen, Tea Leaf Green, the Viv, Cat McLean, the People, George Heagarty and Never the Same, St. James Infirmary Jam Band, and others; proceeds go to St. James Infirmary.

sunday 26

Around town

Antique show and sale Festival Pavilion, Fort Mason Center, Buchanan at Marina; (209) 358-3134 or www.bustamante-shows.com. 11am-5pm, \$3-6. See Fri/24.
'KUSF Rock-n-Swap' USE, McLaren Hall, 2130 Filton; 751-KUSF. Early admission: 6am-10am, \$10; regular admission: 10am-4pm, \$2. KUSF 90.3 FM hosts a record collectors' fair.
'The Shamanic Journey' Sacred Space Healing Center, 776 Haight; 820-1655. 1-4pm, \$50. Lenore Norrgard leads a workshop on shamanic journeys to the parallel spirit world.
'Xicana Moratorium Day' Ceremony 6am, Dolores Park, 18th St and Dolores; march 10:30am, Day Laborers Bldg, 3358 Van Ness; rally and program noon-4 p.m., Dolores Park; (415) 863-1100, free. The Xicana Moratorium Coalition hosts this event featuring music, poetry, food, and children's activities. See 8 Days a Week, page 54.

Bay Area

ILGA Pre-Conference Roybal Conference Center, Ron Dellums Oakland Federal Building, 1301 Clay, Oakl; (510) 287-8780. 9am-6pm. The seminar will cover the topics of racism, homophobia in religion, men's health, women's issues, and transgender empowerment.

Benefits

'Trailer Trash Party - Revenge of the Trailer Trash Terrestrials' Daddy's Bar, 440 Castro; 621-8732. 4-8pm, \$7. The party will benefit the new Gay, Lesbian, Transgender, and Bisexual Community Center of San Francisco.

Authors

Carol Terwilliger Meyers Archbishop's Mansion, 1000 Filton; 563-7872. 1-4pm, free. The author of *Weekends in Northern California* appears to sign copies of her book.

TEMP FEST

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FRI AUG 24 \$5 DOOR @ 9PM
MOJO APOSTLES
BREAST - TBA

SAT AUG 25 \$6 DOOR @ 9PM
JUST ADD WATER
RECORDS PRESENTS
LOOSE LIPS
EASYS
BOBBYTEENS
BAD HOLES

FRI AUG 31 \$5 DOOR @ 9PM
AC DSHE
FLAKES
HOT WIRE TITANS

SAT SEP 1 @ 9PM
JAMILTON
TBA

hAPPY hOUR
M-F 5 to 9

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monday 27

Around Town

'Making Healthy Choices: Meal Planning, Recipes, and Healthy Cooking Tips' Ida's Cafe, 2356 Sutter, First flr; 885-3693. 1-

2pm. Learn how to eat healthier.

Benefits

'An Evening of Jazz Masters' Downtown, 2102 Shattuck, Berk; (510) 558-1381. 6-10pm, \$85. Narsai David hosts this benefit
Continued on page 78

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events

calendar

Monday 27

From page 77

concert featuring Clairdee and Ken French, Dave Ellis, Bruce Forman, and the Jazz Masters Generation Band, Mundell Lowe, and Jenna Mammina; proceeds benefit Central Works Theatre Ensemble.

tuesday 28

Around town

'Honoring Diversity in the Workplace' Golden Gate Club, 135 Fisher Loop, Presidio; 457-3970, www.thepresidiologues.org. 7pm, \$25-30. Angeles Arrien and Lewis Griggs lead a discussion on this topic.

ILGA Global Gay Summit opening night reception Oakland City Hall, 14th and Broadway (510) 287-8780. 6:30-9:30pm, \$20. The event will feature a performance by Oakland/East Bay Gay Men's Chorus and an appearance by Empress Jose I. The summit runs through Sept 1. Register online at www.ilgaokland2001.org.

Authors

Huston Smith A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author of *Why Religion Matters* discusses the role of spirituality in our consumerist society.

attractions/kid stuff

'Blues Clues Live!' Golden Gate Theatre, 1 Taylor St; 512-7770. Wed/22-Fri/24, 7pm (also Thurs, 10:30am); Sat-Sun, 11am and 2pm (also Sat, 5pm). \$16-32. Nickelodeon presents an interactive musical production based on its children's television series.

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9am-6pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "The Elkus Collection: Changing Traditions in Native American

around town, authors, attractions & benefits

Art." Thurs-Fri: The "LEGO Life on Mars Encounter" traveling truck tour stops at the academy, bringing LEGO bricks and space artifacts, 10am-6pm. Sat: At Cowell Hall, Chuck Echer demonstrates the art of making artificial insects for catching fish, noon-3pm, free. Sun: At the Morrison Auditorium, Francis Kosheleff and the Balka Ensemble perform traditional Russian folk music, 12:30 and 2:30pm, free.

Crissy Field Center Presidio, Bldg 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free. The national park, set in a restored tidal marsh, offers multicultural programs, activities, and resources that promote an eco-friendly environment. Fri: Take a two-mile walking tour with a National Park Service ranger at night, 8:30-9:30pm, free, registration required. Sat: Bring the family for a trip to Muir Woods led by a National Park Service ranger, 9am-2pm, \$6 per person; go on a walking tour with a National Park Service ranger, 10-11am; learn how to make sculptures out of found materials, 1-4pm, \$10; teenagers 13-18 years of age are invited to take a tour of the haunted Old Post Hospital and the cemetery to hear ghost stories, 7:30-9:30pm, \$6. Sun: Mary Ellen Donald leads a presentation on Middle Eastern percussion, 1 and 2pm, free.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm, Thurs-Tues, 10am-6pm. \$6-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Sat: Collaborate with filmmaker Al Marshall on his new music video *Protect and Serve*, 1-5pm. Sun: The Exploratorium commemorates the closing of the "Behind the Screen" exhibition with a Super 8 film festival, featuring works by Melinda Stone, Christian Bruno, and Silt, 2pm.

Herbst International Exhibition Hall 385 Moraga; (415) 861-9838. Daily, 10am-8pm. \$9. The latest exhibit focuses on medieval and modern torture devices and features more than 100 instruments culled from the Criminal Medieval Museum of San Gimignano, Italy. Wed: Marina Drummer and Stewart Hanlin discuss political prisoners in the United States, 7pm.

Japanese folktales Fisher Children's Center, San Francisco Public Library, 100 Larkin; 557-4554. 4:30-6:30pm, free. Learn more about Japanese culture at this storytelling of Japanese folktales (in English).

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm, \$6-7. The museum has exhibits and activities for kids. Sat: Make your own color picture collage at "Saturdays Are Special," 1-4pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sun: Meet at the Small Boat Shop and then travel to Alameda to get a behind-the-scenes guided tour of the historic boat collection, 1-4pm.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out zoo attractions including a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit. Sat: Chris and Martin Kratt of the PBS series, "Kratt's Creatures" and "Zoboomafoo" appear to answer questions, share stories, and sign autographs, 11am-1pm.

Trunk show Bailey Banks and Biddle, San Francisco Centre, 865 Market; 348-0396. Thurs/23-Sat/25, 9:30am-8pm; Sun/26, 11:30am-6pm. Movado will show case a rare collection of museum-quality timepieces of past and present.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). The center offers various public programs, exhibits, performances, and activities, including its latest multidisciplinary arts festival "Depois dos Cravos" (opening Sat/25). See 8 Days a Week, page 54.

Bay Area

Chabot Space and Science Center 10000 Skyline, Oak; (510) 336-7300. Tues-Sun, 10am-5pm. \$5.50-8. The state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Wed-Sun: A workshop on pop rockets is held, Wed-Fri, 11am-1pm and 2-4pm; Sat-Sun, 12:30-2pm and 2:30-4pm.

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YERBA BUENA ARTS & EVENTS

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YERBA BUENA GARDENS
(Mission Street between
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San Francisco
1PM - 5PM

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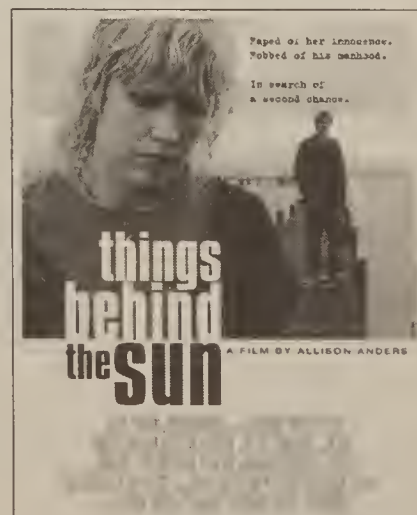
YERBA BUENA ARTS & EVENTS

critic's choice: events

'Things behind the Sun' benefit for Generation Five

Thurs/23, Roxie Cinema and San Francisco Women's Building

Filmmaker Allison Anders is a rarity in Hollywood: a director who makes movies on her own terms, movies she believes in and cares about. And in a town where Spielberg and Cameron rule the roost, comparatively few women share her viewpoint through the camera lens. Since 1992's *Gas, Food, Lodging*, Anders (whose résumé also includes 1994's *Mi Vida Loca* and a segment in 1995's *Four Rooms*) has championed female-centered stories, presenting realistic characters who overcome, or at least face with honesty, the hardships in their lives. Her latest, *Things behind the Sun*, follows Sherry (Kim Dickens), a rock singer on the verge of fame who is haunted by memories of being raped as a young girl, and a rock journalist (Gabriel Mann) writing a profile of Sherry who also harbors a troubled past. Anders drew elements of *Sun*, which costars Don Cheadle, Eric Stoltz, and Rosanna Arquette, from her own life; the film also picks up the music-biz thread that weaves through her earlier works, including 1996's *Grace of My Heart* and 1999's *Sugar Town*. You can catch *Things behind the Sun*, a 2001 Sundance selection, on Showtime — but better yet, come to tonight's screening and help raise money for Generation Five, a local organization working to end the sexual abuse of children. Best of all: Anders will be on hand for the screening, a Q&A, and the after party. Film 6 p.m., Roxie Cinema, 3117 16th St., S.F.; party 9 p.m., San Francisco Women's Building, 3543 18th St., S.F. Film \$15, film and party \$50. (415) 285-6658. (Cheryl Eddy)



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Children's Fairyland 699 Bellevue, Oakl. (510) 452-2259. Mon-Fri, 10am-4:30pm; Sat-Sun, 10am-5pm. \$6. The children's storybook theme park features programs and performances that encourage children's education and imagination. Current performances include the puppet show *The Princess and the Swineherd*. Sat-Sun: The Fairyland's Children's Theatre performs *The Monkey Without a Tail*, noon and 3pm; Jacqueline Lynaugh performs as the Blue Fairy, 1 and 2:30pm.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC, Berkeley, Berk. (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "Space Weather" and "Science in Toyland." Wed: Magician Mike performs, noon.

Oakland Ice Center 519 18th St, Oakl. (510) 268-9000. Sat, 1-5pm and 7pm-1pm; Sun, 1-5pm. \$2-20. Sat-Sun: The center presents a production of "Lion King on Ice," 6:30pm (Sun, 2pm show replaces 6:30pm show), free.

Oakland Museum of California 1000 Oak, Oakl. 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). Current exhibits include "The Rustler Ranch Mastadon Project." Wed: Celebrate Grandparents' and Grandkids' Day. Sun: Author Jerry Nicotia appears to sign and discuss his new book *Home to War: A History of the Vietnam Veterans Movement*, 1pm.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Modern Photography in Japan: 1915-1940." Seventy images by 32 photographers. "Intimate Eye: The Paintings and Photographs by Consuelo Kanaga." Black-and-white photographs and paintings. Both exhibits run Through Sept 30. "Cloudscapes: Photographs by Ansel Adams." Twenty images by Ansel Adams. Through Dec 8.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (extended hours on first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "Views of Islamic India." Ten prints by Thomas and William Daniell. "Zen: Paintings and Calligraphy, 17th-20th Centuries." Sixty-six works by Japanese monk-artists. "Empire of the Sultans: Ottoman Art from the Khalili Collection." More than 200 objects from the Ottoman Empire. All exhibits through Oct 7.

California Historical Society 678 Mission; 357-1848. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for six and under and members. "The Big Orange: California Citrus Label Art" Orange-crate labels. The state's citrus-export industry blossomed in the early years of the 20th century — about the same time as the advent of refrigerated train cars. Struggling to establish brand identities with East Coast buyers, fruit companies hired graphic design firms to create full-color labels to adorn their wooden crates of oranges, lemons, grapefruits, and

limes. All of the labels in this show date from 1900 to 1950. Many of them were designed by the Schmidt Lithograph Company, whose corporate headquarters was right here in San Francisco at Second and Bryant (its clock tower is still there today). More than just advertisements, fruit labels were works of art, very similar in style to the movie posters of that era. Through Sept 30. (Westbrook)

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Sun/26. "After the War: European Artists' Books 1945-1955." Books by artists in postwar Europe. Through Sun/2.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Mostra 2001: Clay and Glass," works by five Italian-American artists. "Kathleen Caprario and George Ferriani." Works by the Modesto Lanzzone Mostra 1999 winners. Both exhibits through Sun/2.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$10, \$7 seniors, \$6 students, 12 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Points of Departure." Sixty works from SFMOMA's permanent collection. Through Sept 16. "Stranger Passing:

Continued on page 80

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3:43PM DV FILMMAKERS EDITING SEMINAR (FREE)
PRESENTED BY DV CREATORS
5:30PM DV CINEMATOGRAPHY SEMINAR (FREE)
PRESENTED BY DV CREATORS
7:00PM RESFEST SHORTS #2: **HUMAN NATURE**
A LIVE-LIVE PROGRAM OF PERSONAL STORYTELLING
8:30PM RESFEST SHORTS #3: **HIGH RISK**
INTELLIGENT SHORTS MEET WITH DARK HUMOR
10:00PM CINEMA ELECTRONICA
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7:00PM RESFEST SHORTS #5: **DIRECTOR'S CLUB**
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Museums

From page 79

Collected Portraits by Joel Sternfeld." Sixty-five large-scale color photographs. Through Oct 2.

Yerba Buena Center for the Arts 701 Mission, 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Back to the Bay: An Exploration of the Marginal Zones of the San Francisco Bay." Maps, photographs, and films about the Bay Area's evolving landscape. "Situation Zero: Recent Art from Portugal." A survey of works by Helena Almeida, Miguel Branco, Filipa César, João Onofre, Noé Sendas, and the Zé dos Bois Art Collective. All exhibits run Aug 25-Nov 4. See 8 Days a Week, page 54.

Bay Area

Museum of Anthropology 103 Kroeber Hall, No 3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. All exhibits extended through Oct 1.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Every Worker Is an Organizer: Farm Labor and the Resurgence of the United Farm Workers." Fifty-eight photographs by David Bacon. Through Sun/26. "Made in Oakland: The Furniture of Garry Knox Bennett." More than 80 pieces of furniture by Garry Knox Bennett. Through Sun/2.

galleries

Opening

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "Wonder Women and Other Miracles," works by Emylin Calucin, Thomas Garcia, Geraldine Yungling, Vincent Jackson, Loren King, Sara O'Sullivan, and Lolita Pemberton (reception Thurs/23, 7-9pm). Aug 23-Oct 6.

Gallery Flux 4092 18th St; 863-5892. Wed-Sun, 11am-8pm; special opening hours: Thurs/23, 6-9pm; Fri/24-Sun/26, 11am-9pm. The opening of this contemporary jewelry and art gallery. Thurs/23, 6-9pm.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "New Found Art," mixed media drawings, collage, and sculpture made from found materials. Through Sat/25. "Structures," large format, all-media exhibit (reception Sept 13, 5:30-7:30pm). Aug 27-Sept 31.

Ongoing

Ardency Gallery 721 Broadway, Oakl; (510) 836-0831. Mon-Tues, Thurs-Sat, 8:30am-5pm. "New Photographic Works," photography by Michael Rizza, Tony Ryan, and David Harris. Through Sat/1.

Art Institutes International at San Francisco 1170 Market; 865-0198. Call for hours. Faculty art show. Through Fri/24.

Artseal 1847 Larkin; 567-3523. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Summer Salom Exhibition," photographs by Martin Elkort, Jim Steinhart, and Hugh Holland. Through Fri/31.

Aurobor Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. "Summer Collection," monotypes by various artist. Through Fri/31.

Eleonora Austerer 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. Etchings by Georges Rouault. Through Fri/31.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Beyond Thread—(A)mending Social Thought," fiber works curated by Myra Goodall Block. Through Sat/25.

J.J. Brookings Gallery 669 Mission; 546-1000. Mon-Sat, 10am-6pm. "Ruth Bernhard: Life Behind the Lens," more than 100 prints by Ruth Bernhard. Through Sat/25.

Caldwell Snyder Gallery 341 Sutter; 392-2299. Mon-Wed, 10am-6pm; Thurs-Sat, 10am-8pm; Sun, 11am-5pm. Recent paintings by Rik Van Iersel. Through Thurs/23.

Calumet Gallery 2001 Bryant; 643-9275. Call for hours. "Ties That Bind," works by Daniel Miller and Geoffrey Nelson. Through Fri/24.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. "35 Years of Art by Paul Lee," paintings, drawings, and tapestries. Through Thurs/30.

Canvas Cafe Gallery 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. "Crisis and Resolution," group show. Through Wed/29.

City Arts Gallery City College of San Francisco, 50 Phelan, Visual Arts Bldg. V117; 239-3000. Mon-Fri, 10am-3pm. "Ink Expressions," collaborative and individual works by Ming Ren and Elsa Marley (reception Wed/22, 4-6pm). Through Sept 21.

Commonwealth Club 595 Market; 621-8242. Mon-Fri, 8:30am-5:30pm. Paintings by Xavier Castellanos. Through Thurs/30.

Encantada 908 Valencia; 642-3939. Tues-Sun, noon-6pm; Fri-Sat, noon-8pm. "Retahlos, Nahual y Suenos." Calvin Barajas's nahual paintings are of unique hybrid creatures, with animal heads on human bodies, or vice versa. Some of them look a little awkward but none look more natural than *Walrus*, whose round, orange red stomach perfectly matches his grizzled walrus face. There's a twinkle in his eye and a tiny smile almost hidden behind heavy tusks and whiskers.

The opposite gallery wall displays Barajas's *retablos*. Traditionally, *retablos* are Mexican votive images that pay tribute to a favorite saint or virgin, but Barajas's paintings are a little different, celebrating instead the real lives of ordinary people. Maybe Barajas is using the traditional *retablo* form to inspire respect for these individuals, or maybe he's making a not-so-subtle critique of the traditional Catholic beliefs that usually accompany pictures such pictures. Through Sun/26.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Lovers," photographic works by Nicholas Nixon; "Several Exceptionally Good Recently Acquired Pictures XIV," photographs by various artists. Both through Sat/25.

Fuse 493 Broadway; 788-2706. Mon-Fri, 5pm-2am; Sat-Sun, 6pm-2am. Recent work by Raymond Dille. Through Sept 12.

Gallery Paule Amig 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. Works by Oriane Stender, James Rosen, and Al Wong. Through Sat/25.

Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California 973 Market, Ste 400; 777-5455. Tues-Sat, 2-5pm. "Moments in Time from the 20th Century: The Photographs of Virginia Benavidez." Through Fri/31.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "(Mostly) Random Rectangles," works by Karl Benjamin. Through Fri/24.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). Works by Peter Sarkisian. Through Sat/25.

HANG 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Crisis and Resolution," group show, featuring the work of John Herschend. Through Wed/29.

HANG Annex 565 Sutter; 434-4264. Call for hours. "Figures," sculptures by Bay Area artists. Through Sat/25.

Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Photographs by Justin Walsh. Through Sat/1. See Critic's Choice.

Kings Gallery 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. Group show with U.U. Members and friends. Through Sun/26.

critic's choice: art

Justin Walsh

Through Sat/1, Jack Hanley Gallery

Is that guy sporting a real mullet or just a mullet wig? Just a mullet wig, as it turns out, even though the mop of hair looks awfully real at first. Photographer Justin Walsh has staged the picture with meticulous care, bringing in a professional stylist and carefully selecting just the right Misfits jacket and nose ring to finish the look. The picture is part of a larger series exploring heavy metal and other rock subcultures. In another photo a guy wearing a cutoff Dio shirt stands on a dark city street, glaring at something with semiglazed, bulging eyes. Is he loitering? Is he stoned? And did he rip the knees out of those jeans himself? Walsh's heavy metal guys never look right at the camera but instead gaze into the distance with wariness, belligerence, and a hint of confusion; they are all a little out of place, out of date, and out of fashion. Walsh reproduces two other photographs on 8-by-11-foot, wall-size pieces of canvas. Looming large like movie screens, they appear to be giant stills that the artist has excised from a documentary film. One shows a dingy, empty room with a torn black-velvet tiger poster on the wall. The other is of an old fort in the woods outside of Pittsburgh. The fort is falling apart, but you can still see the "AC/DC" emblazoned in white spray paint on the dilapidated walls. Overall the show hangs together pretty well in spite of a few apparent non sequiturs (it's not obvious, for instance, what a pink crocheted toilet-paper-roll cover has to do with metal). Every photo lends itself to an enigmatic story, infused with a strange but compelling combination of satire and reverence. Tues.—Sat., 11 a.m.—6 p.m. 395 Valencia, S.F. (415) 522-1623. (Lindsey Westbrook).



UNTITLED (TRANS AM) (2000). BY JUSTIN WALSH

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "Entomology," works by Jo Whaley; works by Holly Roberts. Both exhibits through Sat/25.

Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm. "Theory or Faith." The artists in this exhibit gaze at the natural world and think about how spirituality influences their perceptions. Justine Cooper's enlarged black-and-white electronic micrographs take a close-up look at the human body. Cooper transforms the surface of an eyelid into a craggy moonscape where a single hair growing out of a follicle takes on the proportions of a hideous, giant worm. Her works demonstrate how difficult it can be to separate art and science at this intensely small scale. Through Sept 8. (Westbrook)

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt.). "Visual Arts Exhibition," wooden sculptures by Justice Renaissance, mixed media works by Rev. Timothy Tyrone Taylor, and paintings by Carter and Keina B. Davis. Through Sat/1.

Max Furniture 1633 Fillmore; 440-9002. Tues-Sat, 11am-7pm; Sun noon-5. "The Birthday Show," paintings by Rene Pressola and Jennifer Zangerle. Through Fri/31.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "El Mes de la Fotografía III," works by Manuel Peñañel and Jeffrey Blankfort; "Antonio Huerta, de la Piedra al Metal." Both exhibits through Thurs/30.

Museum West Fine Art 170 Minna; 546-1113. Mon-Wed, Fri-Sat, 9am-6pm; Thurs, 9am-7pm. Group art show featuring Van Bankston, Denise DuBro, Walter Frederick, Kathryn Jaliman, Corinne Jones, Judi Lightfield, Marasha McDonald, and Dennis Parlante. Through Fri/31.

Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. Paintings in acrylic and acrylic prints by Sydel Lewis. Through Sept 30.

One Bush Street One Bush; 248-1330. Mon-Fri, 8am-6pm; Sat, noon-6pm. "Ken Done on Location," paintings by Ken Done. Through Fri/24.

111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, 1-7pm; Sat, 4-7pm. Woodcuts by Carol Summers; bronze sculptures by Ron Garrigues. Both exhibits through Sat/1.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Possibilities," recent works by Toolworks Students. Through Tues/4.

Potrero Brewing Company 535 Florida; 552-1967. Mon-Fri, 11:30am-9pm; Sat-Sun, 11am-3pm. Recent works by Raymond Dille. Through Oct 5.

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Fuckshitup," large scale photographs of punk rock life by Janine Gordon. Through Sat/1.

S.F. Arts Commission In window, 155 Grove; 554-6080. 24 hours. "An Allegory for Progress: Musing on the past, present, and future of San Francisco's City Hall," sound and sculpture installation by Charles Bero-nio and Scott Oliver. Through Fri/31.

SF Camerawork 1246 Folsom; 863-1001. Tues-Sat, noon-5pm. "Vivid: Photographs by Camerawork Members," work by 21 emerging photographers. Through Sat/1.

San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, noon-5pm. "Reading the Cards," handcrafted playing cards by 16 artists. Through Fri/24.

San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 252-2568. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Artist as Home-less," the Lesbian, Gay, Bisexual, Transgender, Questioning Youth photography project; "Ed Kashi Jumps with WritersCorps," photographs by Ed Kashi and poetry by WritersCorps youth; "In the Heart of the World: Photos of the Zapatista Insurrection," photographs assembled by Galeria de la Raza. Through Sun/2. "Insights 2001," paintings, photographs, and fabric art by visually impaired artists. Through Sun/2.

San Francisco Public Library 100 Larkin; 557-4400. Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm. "New Main to New Millennium," books, drawings, photographs, posters, pottery, videos, audio recordings, calligraphy, ephemera, and more. Through Sun/26.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm; Sat, by appt. Group show with Jaap Bongers, Dana Chodzko, Elizabeth Saltos, Joe Snyder. Through Fri/31.

Shapiro 760 Market, Ste 248; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Introductions 2001," photographs by Mark Critch. Through Sat/25.

Derek Silva Community Gallery 1594 Market; 553-8700. Call for hours. "Digital Art and Photography Exhibit," presented by Positive Art. Through Fri/31.

Marcel Sitcoske 251 Post; 434-4804. Tues-Sat, 10am-6pm; Mon, by appt. Works by Robert Harms and Hunt Slonem. Through Sat/25.

Skylight Gallery San Francisco Public Library, Main Branch, 100 Larkin, Sixth fl; 557-4560. Sun, noon-5 p.m.; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm. "William Saroyan Exhibition,"

variety of memorabilia of the author. Through Fri/31. "Mission and Presidio 1776," The San Francisco Main Library is celebrating San Francisco's 225th anniversary with an exhibit of rare books, maps, photographs, and other artifacts related to the city's early years and the founding of Mission Dolores and the Presidio. Some of the history books, dating as far back as the 18th century, are firsthand accounts of early exploration and colonization by Spanish colonizers. The fact that the Ohlone Indians were here long before the Spanish, however, doesn't seem to have much effect on our continued observance of 1776 as the city's founding date. The library exhibit touches on this contradiction, but it would have been interesting to explore it more fully. When did San Francisco become San Francisco, anyway? With the first Indian shelter? The first Spanish fort? Or with the official name change from "Yerba Buena" to "San Francisco"? How might we update the old timeline to reflect our own (hopefully) more enlightened age? Through Thurs/30. (Westbrook)

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Weave the Story Well," group installation featuring prints, sculptures, paintings, and mixed-media works; digital photography by Chet Helms. Both exhibits through Sat/25.

Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Mission Voices Exhibition," collaborative works by local artists and teens in youth organizations. Through Fri/24.

Patricia Sweetow Gallery 49 Geary; 788-5126. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Oil paintings by Michael Toenges and prints by Bohnchang Koo. Through Sat/25.

Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. Paintings by William Bartlett. Through Fri/31.

Tercera Gallery 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Dynamics of Nature," works by Paul Pascarella. Through Fri/31.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm. "COA: Central Office of Architecture," recent works from the Los Angeles architectural firm. Through Sat/1.

381g 381 Guerrero; 255-1821. Wed-Sat, noon-6pm and by appt. "Incomplete Pictures," new works by d23 soule. Through Sat/1.

39th Exposure Gallery and Studio San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Tues-Sat, 1-6pm and by appt. Photographs by Pamela Gentile. Through Tues/28.

Toomey-Tourell Fine Art 49 Geary; 989-6444. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* Works by Marilyn Levin. Through Fri/31.

Washington Square Gallery 1821 Powell; 291-9255. *Wed-Thurs, Sat-Sun, noon-5pm; Fri, 2:30-5:30pm; also by appt.* "Aspects of the City," cityscapes by Maurice Lapp. Through Sun/2.

James Willis/Larry Evans 77 Geary; 398-7545. *Tues-Sat, 11am-6pm.* "Tribal Art Exhibition: A Look Back," numerous works by various artists. Through Fri/31.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Bldg; 433-6879. Call for hours. "New Photographs," color photographs by Todd Hido. Through Sat/1.

Bay Area

Albany Community Center 1249 Marin, Albany; (510) 524-9283. *Mon-Fri, 8am-5pm.* "Cali Flora and Fauna," paintings by John Dawson. Through Thurs/23.

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Windows Exhibition Series II," works by Mary Helene Wagner, Jacqueline Mallegni, and Jennifer Maria Harris. Through Tues/28.

Bedford Dean Lesher Regional Center for the Arts 1601 Civic, Walnut Creek; (510) 295-1417. *Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm).* "Real People, Real Places," photographs of community by Allen H. Spore. Through Tues/26.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. *Wed-Sun, noon-5pm.* "BACA National Juried Exhibition," works on paper. Through Fri/31.

Chi 912A Clay, Oakk; (510) 832-4CHL. *Tues-Fri, 11am-6pm; Sat, noon-5pm.* Works by Iuana Alicia, Casper Banjo, Jan Eldridge, Michael Grbich, Corinne Innis, Emmanuel C. Montoya, Ann Painter Renard, Jane Reyes, Orlanda Uffre. Through Fri/24.

Green Shutter Gallery 22654 Mam, Hayward; (510) 538-2787. *Wed-Sat, 1-4pm.* "Unsettling Memories," surrealist mixed-media sculpture by Fernando Hernandez; "Gathering Absence," abstract paintings by Cynthia Hurtubis (artist's talk by Fernando Hernandez Wed/22, 7pm). Through Sept 7.

!hey! 4920B Telegraph, Oakk; (510) 428-2349. *Tues-Sat, 11am-6pm; Sun, 11am-5pm.* "Computer Love Communism," works by Luciano Duran; recent paintings by Ariel Shepard. Through Sat/1.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. *Tues-Fri, noon-5pm and by appointment.* "A Fine Line," images by Samuel Chapin Brown, Sandra Gibson, Pakamas Suwannipa, and Lee Walton. Through Fri/24.

Mojo's 1768 Broadway, Oakk; (510) 653-3379. *Mon-Fri, 6:30am-6pm; Sat, 8:30am-3pm.* Work by Andrew Kong Knight. Through Fri/24.

office/gallery 2934 Ford, No. 19, Oakk; (415) 733-6574. *By appt only.* "La perruque (the wig)," works by seven artists on the topic of work productivity. Through Oct 19.

The Photographers Gallery 152 Town and Country Village, Palo Alto; (650) 328-0662 or (866) ART-PHOTO. Call for hours. "A Photographic Journey," 22 images of people, nature, and the unusual by Carl H. Scott. Through Sat/25. "Coastal Pinhole Photographs," works by Martha Casanave; "Platinum Prints," works by Ryujie. Through Mon/27.

Women's Cancer Resource Center Gallery 3023 Shattuck, Berk; (510) 548-9286, ext 307. *Tues-Thurs, 1-7pm; Sat, noon-4pm and by appt.* "Sistahs: Ethnographic Ceramics," works by Renata Gray. Through Wed/22.

theater

Opening

Groucho: A Day in the D'Elia Soup *Venue 9, 252 Ninth St; 289-2000. \$12-15 (Sat/25, \$25).* *Opens Thurs/23, 8pm. Runs Thurs-Sun, 8pm. Through Sept 9.* See 8 Days a Week, page 54.

Heaven Actors Theatre of San Francisco 533 Sutter; 296-9179. *\$25 (Thurs, pay what you can.) Opens Fri/24, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm.* Actors Theatre of San Francisco kicks off its 13th season with George F. Walker's play set on an urban park bench.

Simply Barbra: The New Farewell Tour *New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-30. Previews Wed/22-Thurs/23, 8pm. Opens Fri/24, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm.* Through Sept 16.

Steven Brinberg performs his solo show that pays tribute to Barbra Streisand.

Bay Area

La Cage Aux Folies *Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031. \$14. Opens Fri/24, 8pm. Runs Fri-Sat, 8pm; Sept 9, 16, 23, 30, 2:30pm.* Through Oct 6.

The Masquers Playhouse presents the cross-dressing musical comedy.

Ongoing

Aida *Orpheum Theatre, 1192 Market; 512-7770. \$22.50-76.50. Tues-Sat, 8pm (also Wed, Fri/31, 2pm); Sun, 2pm.* Through Sat/1. It's worth noting how often lyricist Tim Rice has been drawn to the ancient Middle East for his choices of material, walking the line between melodrama and camp with varying degrees of success. Working with his *Lion King* partner Elton John here, Rice contributes his usual bright but generic lyrics. The book, by *Beauty and the Beast*'s Linda Woolverton, along with David Henry Hwang and director Robert Falls, is a standard Disney mix of p.c. girl-power gestures and connect-the-dots plotting that is merely "suggested by the opera." Actually, as modern musicals go, *Aida* is fairly restrained: Boh Crowley's palace fashions are knockouts, but his sets are streamlined and suggested. Unfortunately, the rest of the show is rendered with similar sketchiness: *Aida* (Simone) is loyal and good; Radames (Patrick Cassidy) is rebellious and good, etc. Only Amneris (Kelli Fournier) undergoes significant change, evolving from superficial mall rat to merciful leader for no particular reason. The leads are strong, but the bland progression of European tunes is instantly forgettable. The book wobbles in wondering just how seriously to take itself, settling for a lot of earnestness and some flat, intrusive flashes of anachronistic comedy. (Rosenstein)

Avow *New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$18-35. Previews Wed/22-Fri/24, 8pm. Opens Sat/25, 8pm. Runs Wed-Sat, 8pm; Sept 9, Sept 23, Oct 7, Oct 14, 2pm.* Through Oct 20. Bill C. Davis's latest play, part of the New Conservatory Theatre Center's Pride Season, takes on romantics and Roman Catholics.

Beatbox: A Raparetta *Theater Armad, 450 Florida; 621-7797. \$25. Wed/22-Sat/25 and Sept 5-8, 8pm (also Wed/22-Fri/24 and Sept 5-7, 4pm; Sat/25 and Sept 8, 3pm).* Through Sept 8. Felonious: onelovehiphop members and DJ Raw B star in a play written (by Felonious's Tommy Shepherd and Dan Wolf) entirely in rhyme and set to vocal and DJ-generated beats.

The Carol Meyers Story (A Comedic Stand-up Tragedy) *The Marsh, 1062 Valencia; 826-5750. \$10-15 (Thurs, no one turned away for lack of funds). Thurs/23-Sat/25, 8pm.* Carol Meyers (Liz White) is an Everywoman who goes from bad to worse: after wetting herself with anxiety during a corporate presentation for her musical instrument insurance firm, she tries everything she can to build her confidence, from church speaking to stand-up comedy, all with disastrous results. Her home life is equally awful, including a draconian, fundamentalist mother and an oppressive, beer-swilling husband. The

script, written by White and David Brewster, takes a keen alien's-eye view of everything from smug religious hypocrisy to the armpits of show business. Unfortunately, the astute, funny writing often dies a painful death in this cardboard-flat production, leadenly directed by Andrea Devaux. The cast is shaky, and the show can't decide what story it wants to tell. It's a shame, because like White herself, the show displays a lot of promising talent in search of a form. (Rosenstein)

The Complete History of America (Abridged) *Shelton Theater, 533 Sutter; 267-7661. Fri, 8pm; Sat, 3 and 10pm; Sun, 7pm.* Through Sat/1. The Free Range Company performs an "irreverent romp through American history."

The Eddie Lounge Dinner Show *Faz Restaurant, 161 Sutter; 1-866-468-3399. \$60-85 (includes dinner). Previews Fri/24-Sat/25, 7pm. Opens Sept 7, 7pm. Runs Fri-Sat, 7pm.* *Opened.* This dinner theater show is about a lounge act struggling to find a steady gig.

In the Wake of Gold Aboard the Balclutha *Hyde St. Pier; 561-71100. \$2-5. Sat-Sun, 1 and 3pm.* Through Sun/2. Michael and Renee Oakes perform a musical shipboard play about the California gold rush.

Late Nite Catechism *Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. \$39. Wed-Sat, 8pm (also Sat, 5pm); Sun, 3pm.* Open ended. Maripat Donovan stars as a nun teaching an adult catechism class.

Los 7 Magnificos *Phoenix Theatre, 653 Geary; 289-6766. \$12-15. Thurs/23-Sat/25, 8pm.* The Thunderbird Theater Company presents a comedy about a group of hippies who hire a gang of masked wrestlers to fend off a Quaker invasion.

The Male Intellect: An Oxymeron? *Mason St. Theatre, 430 Mason; 478-2277. Thurs-Fri, 8pm; Sat, 5:30 and 8:30pm; Sun, 2 and 6pm.* Through Sun/2. Robert Dubac stars in his solo show.

Midnight Brainwash Revival *312 Connecticut; 248-1918. \$10-20. Thurs-Sat, 8pm; Sun, 7pm.* Through Sept 9. foolsFURY presents the West Coast premiere of Kirk Wood Bromley's 1999 off-off-Broadway musical millennial meltdown. When Moab's local patriarch vanishes, his will leaves estranged son Kyrin (Nick Hoffa) in charge and beloved daughter Serena (Cat Thompson) out. Enter Mordecai (Stephen Jacob), hometown nerd gone bad — very, very bad. The family land stands threatened with an ecological disaster of apocalyptic proportions as Kyrin considers selling the estate to pure evil. This main plot serves as foundation for a sprawl of subplots, in the style of a Shakespearean comedy with a

Southwestern accent. As a dozen more characters cross the stage, a brilliant barrage of wordplay and low comedy greet the audience amid the chiliastic rumblings of the natives. The acting, if uneven, features exceptional work, and the handful of songs are both catchy and prudently short. However, the biggest surprise in this enjoyable production is Brontley's sparkling script, written as a theatrical countdown to Y2K and ably polished in collaboration with director Ben Yalom and cast. (Avila)

Othello *Phoenix H Theatre, 655 Geary; 453-2507. \$18 (Thurs, pay what you can). Thurs/23-Sat/25, 8pm.* Guerrilla Shakespeare takes on the classic tragedy.

Playwright's Stew *Theatre Rhinoceros, 2926 16th St; 861-5079. \$10-25. Fri/24-Sat/25, 8:30pm.* Theatre Rhinoceros presents a three-week festival of new queer works. This week: "F*cked... A Love Story," by Craig Osterberg; "Hoopla," by Tom Bentley; and "Freedom of Speech," by Jeremy Joseph.

Save it for the Stage: The Life of Reilly *New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-35. Tues-Sat, 8pm; Sun,*

2pm. Through Sept 9. Charles Nelson Reilly's new solo performance is an often hilarious showcase for a born raconteur. Unlike many who mine their own lives for material, Reilly has had a truly theatrical existence, from his nightmarish Swedish family ("I grew up in an Ingmar Bergman film," he says) to his star-studded adventures in New York and Hollywood. The show's first act is beautifully crafted by Reilly and cowriter-director Paul Linke to tell the story of an odd little Bronx boy who emerges from a deeply painful and chaotic home life to become a comic star of stage and screen. The evening loses some narrative momentum during its second half, but this septuagenarian's bubbling energy never flags. He exercises masterful control of an audience, and weaves the loose threads of a tremendously rich life into a dazzling serio-comic tapestry. (Rosenstein)

The Seven Thick House *1695 18th St; 401-8081 or www.thickdescription.org. \$10-20 (previews are free). Thurs-Sun, 8pm.* Through Sept 16. Will Power's latest work is a hip-hop rewrite of Aeschylus's *The Seven Against Thebes*.

Continued on page 82

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stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brnd Rosenstein. Dance commentator is Sima Behar. See 8 Days a Week for information on how to submit items to the listings.

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— Patrick Letellier, Frontiers Magazine

Theater

From page 81

Shoppers Carried by Escalators into the Flames *Intersection for the Arts*, 446 Valencia; 626-3311. \$9-15 (Thurs and Wed/29, pay what you can). Thurs-Sun, Wed/29, 8pm. Through Sun/2. See "High-End Caps," page 43.

The Vagina Monologues *Theatre on the Square*, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm; Sun, 3 and 7pm. Through Sun/2. Eve Ensler's popular play re-opens with Naomi Campbell, Daphne Zuniga, and Katherine Helmond in the cast.

Winesburg, Ohio: Tales of the Grotesques *Magic Theater, Fort Mason Center, Marina at Laguna*; (510) 655-0813. \$20-22 (Wed, pay what you can). Preview Wed/22, 8:30pm. Opens Thurs/23, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 5pm. Through Sept 2 (Sept 6, moves to Julia Morgan Theatre in Berkeley; see www.shotgunplayers.org for schedule). See Critic's Choice

Bay Area

Loot La Val's *Sidterranean Theatre*, 1834 Fuld, Berk; (510) 655-0813. \$10-15. Thurs/23-Sat/25, 8pm. Shotgun Players presents Joe Orton's farce, an enduring send-up of the morally superior corruption of the middle classes. A couple of good-natured bank robbers, Hal (Andy Alabran) and Dennis (Danny Wolohan), lie low with the loot at Hal's house, where his mother has recently passed away. Cash and corpse swap places in cupboard and coffin, while the regularly widowed Nurse Fay (Renee Penegor) does some gold digging of her own with Hal's father, the bewildered Mr. MacLeavy (Greg Lucey). Enter the bullying Inspector Truscott (Jonathan Gonzalez), who deflects objections to his extralegal manner by insisting

that he is from the Water Board, and there's swapping aplenty as Hal and Dennis attempt amid mounting chaos to make post-heist posthaste. Written in the mid 1960s, Orton's play may not shock audiences as it once did, but it exudes a blithe wickedness that still hits its mark. Director Reid Davis manages his capable cast with perhaps too much restraint, however. Despite winning moments, the play's exuberance seems muted throughout. (Avila)

◀ **The Merry Wives of Windsor** *Fri/24-Sat/26, 7:30pm. Memorial Park Amphitheater, across from De Anza College, Cupertino*. Sept 1-30 (Sat-Sun, Mon/3), 1-30pm. Golden Gate Park, West of the Conservatory of Flowers, S.E. (415) 422-2222. Free. For complete schedule go to www.sflakes.org; through Sept 30. The San Francisco Shakespeare Festival's 10th season of free Shakespeare in the park showcases a saucy comedy of husbands and wives. First performed in 1604, the play brings back Shakespeare's popular wayward knight, John Falstaff (Robert Sicular), at the behest of Queen Elizabeth I, who reportedly wished to see him make love not war. Here Falstaff schemes to wrest riches from two of Windsor's leading citizens by pitching woo to their wives, Mistresses Page (Kay Kostopoulos) and Ford (Elizabeth Carter). Too clever for Sir John, the women quickly uncover his plan and succeed in having their own way with him. Meanwhile, young Fenton (Amir Talat) seeks the hand of Anne Page (Afi Ayanna Shepard-Staley) but will have to overcome her parents, who each have an ideal suitor in mind for their daughter. It's love Elizabethan style. An excellent cast — anchored by the theatrical girth of Shakespeare's hest rascally knave, expertly wrought by Sicular — together with director Joan Mankin's lively staging make this fun (if longish) play sail along rather effortlessly. (Avila)

◀ **A Midsummer Night's Dream** *UC Santa Cruz, Sinsheimer-Stanley Festival Glen, Santa Cruz*; (831) 459-2159. \$22-33. Sun/26, Tues/28, Thurs/30, 7:30pm, Sat/25, Sat/1, 2pm; Fri/24, 8pm. Through Sat/1. Shakespeare Santa Cruz's production is upbeat and, for the most part, tight as a drum, with delicacy sacrificed for energy; irreverence, as you'd expect from SSC, is the order of the day. Husky-voiced Mhari Sandoval is a sensual, magnetic Titania, and the young cast for the most part rises to the occasion. Scenic designer Dipu Gupta pulls off some practical wizardry, transforming a formal estate drawing room into a forest with a falling redwood and a couple of collapsing walls. You've got to see it to believe it, and see it you must. (J.H. Tompkins)

Romeo and Juliet *Calle del Mar, Highway 1, Sinson Beach*; (415) 868-1115. \$10-20. Fri/24 Sat/25, 7pm, Sun/26, 6pm. Shakespeare at Sinson sets Shakespeare's classic in a jazz-filled urban neighborhood during the 1940s.

Romeo and Juliet *Bruno Memorial Amphitheater, Gateway exit, Hwy 24, Orinda*; (510) 548-9666. \$12-41. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 4pm. Through Sun/2. See "High-End Caps," page 43.

1600 Transylvania Avenue *This week. Sat/25, 2pm, Frances Willard/Ho Chi Minh Park, Hillegass and Derby, Berk. Sun/26, 2pm, Mosswood Park, MacArthur and Broadway, Oakl. Free. (415) 285-1717. For complete schedule go to www.sfmt.org. Through Mon/3.* Ever since Dubya and Cheney Inc. merged with Supreme Court Ltd. and acquired the White House, it's been pretty plain who's really running the American show. Our country's bottom-line hegemony is again a fat, juicy target for the San Francisco Mime Troupe. It's not the first time the S.F. Mime Troupe has used Dracula as a metaphor for corporate bloodsucking; the piece does better on more original ground as Shamima Jones (Velina Brown) unveils her invention of stop.com, an energy saving device that literally stops commercialism in its tracks. The script, by director Michael Gene Sullivan and Ellen Callas, is pretty thin stuff that relies more on bald sloganeering than theatrical resources. Brown, Ed Holmes, and Conrad Cimarra all do bright work, but even the songs by Bruce Barthol and Jason Sherbundy seem a bit bloodless and pale; it's as if the creatures of the night have actually won. (Rosenstein)

dance

'Closing In' *Venue 9, 252 Ninth St; 289-2000. Thurs-Sun, 8pm. \$12-15.* Women on the Way presents dance theater pieces created by Shona Curley, Monique Jenkinson, and Erica Shuch.

'Encuentro' *Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Fri-Sat, 8pm. \$25-27.* La Tania Flamenco Music and Dance performs with special guest dancer Rafael Campallo.

Huckabay McAllister Dance *Dance Mission, 3316 24th St; 273-4633. Fri-Sat, 8pm. \$15-20.* The modern dance company performs its new show, *Velvet Quirks and Wicked Wishes*.

performance

'AfroSolo Arts Festival VIII' *ODC Theatre, 3153 17th St; 863-9834. www.afrosolo.org. Wed-Sat, 8pm. \$18.* In these works dedicated to "giving voice to the Black experience," dancer Robert Henry Johnson performs *Letters to Jesus*; Miri Hunter Haruach performs *Grandmothers of the Universe*; Kaya Nati performs the dance-storytelling work *The Mango Journal*; Aya de Leon performs *Thieves in the Temple: The Reclaiming of Hip Hop* (Wed-Fri only); and AfroSolo founder and artistic director Thomas Robert Simpson performs *The Cleansing*.

'And Then There's Be' *Alcazar Theatre, 650 Geary; 441-4042. www.tickets.com. Wed-*

critic's choice: stage

'Winesburg, Ohio'

Aug. 21–Sept. 2, Magic Theatre

Sept. 6–15, Julia Morgan Center for the Arts

It's intriguing, this pairing of the somewhat straitlaced Word for Word and the East Bay's posse of wise guys and gals, the Shotgun Players. The companies are collaborating in a production of Sherwood Anderson's finely etched (and at the time, pathbreaking) exploration of small-town life at the turn of the 20th century, *Winesburg, Ohio*. Reading from the original text, Word for Word-style, they've chosen four stories — "Man of Ideas," "Surrender," "Paper Pills," and "Hands" — from the numerous character studies that make up Anderson's book. Director Delia MacDougall breaks things up by distributing dialogue between a cast of 10 in sometimes unexpected fashion, adding occasional chants and other spoken sounds, and working with Andrea Weber to give the production intriguing, almost stylized movements. *Through Sun/2: Previews Tues/21–Wed/22, 8:30 p.m. Opens Thurs/23, 8:30 p.m. Runs Wed.–Sat., 8:30 p.m.; Sun., 5 p.m., Magic Theatre, Fort Mason, Bldg. D, Marina and Laguna, S.F. Sept. 6–15: Opens Sept. 6, 8:30 p.m. Runs Wed.–Sat., 8:30 p.m.; Sun., 5 p.m., Julia Morgan Center for the Arts, 2640 College, Berk. \$20–\$22 (Wed., pay what you can). (510) 655-0813. (J.H. Tompkins)*



Fri, 8 p.m.; Sat, 5:30 and 8:30 p.m.; Sun, 3 and 7 p.m. \$47-50-55. The divine Bea Arthur performs her solo cabaret show.

'Ballsy Femmes/Flaming Pansies' *Jon Sims Center for the Arts, 1519 Mission; 554-0402. Sat, 8:30-11 p.m. \$5-20.* Jon Sims Center and SF in Exile (SFIX) present this spoken word event, featuring Dr. Carol Queen, Shar Rednour, Meliza Banales, Shailja Patel, George McKibbens, Clare Lewish, Celeste Pearl, and host Sara Moore.

'BATS Seventh Annual Summer Improv Festival' *Fort Mason Center, Marina at Laguna; 474-8935. \$6-15 per show. Thurs, 8pm: "By the Book." Fri, 8pm: "Improvised Shakespeare." 10:30pm: "Screwball Comedy." Sat, 7pm: "The Hell Show"; 9:30pm: TheatreSports: San Francisco vs. Los Angeles. Sun, 8pm: "Micetro."*

'Burn This' *Bannum Place Theatre, 50 Bannum Pl; (510) 339-7625. Thurs-Sat, 8pm. \$10-12.* The Stray Dog Theatre ensemble performs Lanford Wilson's play.

'Depois dos Cravos (After the Carnations) Opening Night Party' *Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Fri, 8pm. \$12.* See 8 Days a Week, page 54.

'Eddie Mundo Edmundo' *Magic Theater, Fort Mason Center, Marina at Laguna; 749-2ACT. Thurs-Sun, 7:30pm (also Sat-Sun, 2pm). \$7.50-15.* ACT Young Conservatory's New Plays Program presents Lynne Alvarez's play about a young Mexican American who becomes curious about his heritage.

'Festival of Improvisation' *Next Stage, 1620 Gough; (415) 409-NEXT or www.cafefarts.com/thenextstage. Fri, 8pm; Sat, 6:30 and 9pm; Sun, 2pm. \$10.* Combined Art Form Entertainment sponsors an improv fest, featuring Flash Family, Imaginary Friends, Johnny Kats, Life Stories, Lucky Dog Theatre, Oui Be Negroes, and the Next Stage.

'Girls Just Wanna Have Fun!' *Annt Charlie's Lounge, 133 Turk, 441-2922. Fri-Sat,*

10pm. Free. Angelica Devarox and Victoria Secret (Fri) and Kristy Cruise (Sat) host a drag revue.

'Guys 'R Oolls' *Santa Rosa ferry boat, Pier 3, Embarcadero; 551-9785. Fri-Sat, 8 and 10pm. Ongoing. \$39.95.* Brian Keith hosts a female impersonation revue featuring comedy, elegant costumes, and theatrical performance.

'Night of the Rising Stars' *Chinese Culture Center, 750 Kearny; (510) 548-2350. (415) 928-2456. (415) 753-3838. Sat, 6:30-9pm. \$10.* Sifu Bryant Wong and the San Francisco Wushu team host an evening of Asian cultural performances, including the Chinese Folk Dance Association, the San Francisco Taiko Dojo, the Red Panda Acrobats, and more.




Rita Moreno *Plush Room, 940 Sutter, 885-2800. Wed-Sat, 8pm (also Sat, 10:30pm), Sun, 3pm. Through Sept 22. \$35.* The Oscar-, Emmy-, Tony-, and Grammy-winning performer sings standards and personal favorites.

'San Francisco Conjurers Fifth Annual Stage Magic Competition' *James Lick School Auditorium, 1220 Noe; 566-2180. Fri, 7:30pm. \$15-20.* Magician Jay Alexander hosts this show of card tricks, mentalism, comedy, cabaret, and more.

'Sean Sexton and the Suicidal Superhero' *El Teatro de la Esperanza, 2940 16th St; 333-7338. Fri, 7:30 and 9:30pm; Sat, 8pm. \$10.* Fourfold Theater Company performs a new play by Conan Moats.

'A Sixth of Streetcar' *Exit Theatre, 156 Eddy; 673-3847. Thurs-Sat, 8pm. \$20.* To help raise funds for the San Francisco Fringe Festival, six local directors collaborate on a multi-part performance inspired by *A Streetcar Named Desire*.

'Somewhere in Between' *Venue 9, 252 Ninth St; 289-2000. Tues, 8pm. \$6-10.* The Page to the Stage series presents a staged reading and discussion of Aoi Stratford's play.

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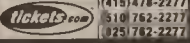
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'Til Friday' Club Rendez-Vous, 1312 Polk; 673-7934. Fri, 10:30pm and midnight. Free. Cockatiella and Gypsy host this every-other-week "drag assault"; this week's theme is "The Way Cool Show: The Lighties Show II."

'Unnatural Acts: A Vaudeville Cabaret' Foley's Cellar, 243 O'Farrell; 522-0333. Mon, 8pm. \$10. Torch songs, magic, and burlesque dancing highlight this performance, hosted by Hostess Doll-Ya Hoffman-Kaufman-Stein-Steinberg.

Bay Area

'Dan and Dale Zola present the Great Night of Rumi' Freight and Salvage, 1111 Adhson, Berk; (510) 548-1761. Fri, 8pm. Call for price. The 13th-century poet is celebrated with spoken word, music, and dance.

'Frank Olivier's Twisted Cabaret' Julia Morgan Theatre, 2640 College, Berk; (925) 798-1300. Fri-Sat, 8pm. \$16. Twenty-year comedy veteran Olivier hosts a musical show with fifteen different vaudeville-style acts.

'Reef Madness' La Pena Cultural Center, 3105 Shattuck, Berk; (510) 655-4150. Wed-Thurs, 9pm. \$5-10. The Elements Theatre Group presents a play based on the 1936 antidrug scare film.

'Traditions and Transformations: A Summer Performance Festival' Pacific Renaissance Plaza, Oakland Asian Cultural Center, 388 Ninth St, Oakl; (510) 208-6080. Thurs-Fri, noon. Free. Performers include Frances Wong's Gathering of Ancestors and Somei Yoshino Taiko Ensemble.

comedy

Brainwash Cafe 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Kevin Meaney performs.

'Dojo Fabuloso' Blue Bear Theatre, Fort Mason Center, Marina at Laguna; 487-1071. Sat, 8pm. \$8. The gay and lesbian comedy troupe performs improv.

'Drive Your Karma, Curb Your Dogma' Presidio Chapel, Fisher Loop off Sheridan; 1 800-SWAMI-BE. Fri, 8:30pm. \$20-25. "Cosmic comic" Swami Beyondananda, a.k.a. Steve Bhacerman, performs music and comedy.

848 Community Space 848 Divisadero; 541 5610. Mon, 8:30pm: "Monday Night Gay Comedy Showcase" with host Karen Ripley and performers Chantal, Erin Souza, Bridget Schwartz, and others, \$8.

John Leguizamo Warfield, 982 Market; 421-TIXS. Fri-Sat, 8pm. \$28.75-48.75. The comic actor performs.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

The Mock Cafe 1074 Valencia; 826 5750, ext 2. Fri, 9pm: preshow with Mike Spiegelman, \$7; 10pm: sketch comedy, \$7. Sat, 9pm: stand-up open mic \$7; 10pm: "Mock All-Star Comedy Showcase," \$7.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petteys, free.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy, improv, and music, \$7.

Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy with hosts Tony Sparks and Tom Smith, free.

Bay Area

'The Doghouse Comedy Jam' Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View; 421-TIXS. Sat, 7:30pm. \$29-50.55. Bill Bellamy, Tommy Davidson, D.L. Hughley, George Lopez, Carlos Mencia, Rex Navarette, and Tom Rhodes perform.

Kimball's East 6005 Shellmound, Emeryville; (510) 658-2555, ext 4. Wed, 7pm: "The Other Comedy" multicultural comedy showcase, free (\$5 after 7pm).

Mingies 370 Embarcadero, Jack London Square, Oakl; (510) 466-5735. Fri, 7pm: "The Other Comedy" multicultural comedy showcase, free before 7pm (\$5 after).

spoken word

Open mics take place almost every night in cafes throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Monticello Inn 127 Ellis; 394-0661. Poets Margery Snyder and Whitman McGowan read, 5:30pm, free. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam with host Charles Ellik, 8:30pm, \$5. Brainwash Cafe 1122 Folsom; 864-3842. "Spoken Word Salon" with host Diamond Dave Whitaker and featured readers Blake More and Tony Seamore, plus Swan Blake and Godzilla, 8pm, free. Cody's 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash" with Trane Devore and Shauna Hannibal, 7:30pm, \$2. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry" hosted by Paradise, 7:30pm, \$2.

Thursday: 26 Mix 3024 Mission; 248-1319. The Bored Collective hosts "How Down Are You?," a game show for clubbers, 9pm, \$5. Café 1428 1428 Alhce, Oakl; (510) 239-2239, ext 2899. "Poet Skool! The Afro-NeoPolyTan Poetry Series," with host Paradise Freejahlove, 7-10pm, free. Dalva 3121 16th St; (925) 216-3592. "Poetry Mission" with host Harvey and featured reader Nicole Dickerson, 7pm, free.

Friday: City of Refuge Church 1025 Howard; 861-6130. Poet Emerald O'Leary reads from her new poetry collection, *Deliverance*, plus other entertainment, 6:30-9pm, free. Yakety Yak 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," featuring Clara Hsu, followed by open reading hosted by K.L. Hill, 7:30pm, free. Rockin' Java 1821 Haight; 831-8842. Under 21 open mic, 6-9pm, free.

Saturday: Berkeley Art Center 1275 Walnut, Berk; (510) 527-9753. "Rhythm and Muse" with Bob Beck and L. Abdul-Kenyatta, 7pm, free. Book Passage 51 Tamal Vista, Corte Madera; (415) 927-0960. Poets Valerie Berry and Terry Ehret read, 7:30pm, free.

Sunday: Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," with featured reader and open mic, 8pm, free.

Monday: Notes from Underground 2399 Van Ness; 928-8904. "Celebration of the Word" with host Jeanne Powell and featured reader Giovanni, 7pm, free. Café de la Paz 1600 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," with host Mishell Erickson, 7pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free.

Tuesday: Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free. Bird and Beckett Books 2788 Diamond; 586-3733. Carlos Suarez and Susan Berkland read, followed by open mic, 7:30pm, free. Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. "Poetry Through Time II," 7pm, suggested donation \$5. See 8 Days a Week, page 54. Book Passage 51 Tamal Vista, Corte Madera; (415) 927-0960. Marin Poetry Center's "Summer Traveling Show" with poets Diane Lutovich, Molly Fisk, Ella Eytan, Jena Pumphrey, and Jackie Kudler, 7:30pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, Anthoni Patel, and Chuck Stephens. Film intern is Alec Nevala-Lee. See Rep Clock, page 93, and Movie Clock, page 94, for theater information.

Asian Film Festival

The fifth annual Asian Film Festival takes place through Mon/27 at the Four Star Theater, 2200 Clement, S.E. Tickets range from \$5 to \$7 and can be purchased by calling (415) 668 8191. For more information call (415) 666 3488 or visit www.hkinsf.com. For commentary, see last week's Bay Guardian. All times are p.m. unless otherwise noted.

Wed/22

Son of Good Earth noon. O-Negative 2:40. Made in Japan 4:50. Emperor's Shadow 7:10. The Kite 9:35.

Thurs/23

Romance of Book and Sword noon. Princess Fragrance 1:50. Collective Flat 3:40. Return to Pontianak 5:30. Woman Soup 7:20. Boat People 9:10.

Fri/24

Journey to Beijing noon. Collective Flat 1:45. Return to Pontianak 3:30. Round about Midnight 5:10. Made in Japan 7:20. A Man Called Hero 9:40.

Sat/25

This Life of Mine noon. Woman Soup 2:15. A Confucious Family 4:10. Flirting Scholar 6:20. Song of Tibet 8:10. Running out of Time 9:55.

Sun/26

Red Dust noon. Empress Dowager 1:55. A Confucious Family 3:50. O-Negative 5:55. Song of Tibet 8. Return to Pontianak 9:55.

Mon/27

A Man Called Hero noon. This Life of Mine 2:05. Boat People 4:15. Woman Soup 6:20. Collective Flat 8:15. The Anarchist 10.

Opening

American Rhapsody The opening reel of *An American Rhapsody*, in which a Hungarian husband and wife (Tony Goldwyn) *Continued on page 84*

THE CRITICS ARE RAVING ABOUT 'GHOST WORLD'



Glenn Kenny/PREMIERE Andrew Johnston/US WEEKLY
Roger Ebert/CHICAGO SUN-TIMES Gene Seymour/NEWSDAY
Bob Strauss/LA DAILY NEWS Bruce Newman/SAN JOSE MERCURY NEWS
Jeffrey Anderson/SAN FRANCISCO EXAMINER David Elliott/SAN DIEGO UNION-TRIBUNE
Liz Braun/TORONTO SUN Mary F. Pols/CONTRA COSTA TIMES
Peter Howell/TORONTO STAR Cathy Thompson-Georges/BOXOFFICE MAGAZINE

"TWO THUMBS UP!"
EBERT & ROEPER AND THE MOVIES

"UPROARIOUSLY FUNNY!"
Glenn Kenny, PREMIERE

"A WHIP-SMART COMEDY, A SURPRISE GEM."
Leah Rozen, PEOPLE MAGAZINE

"STANDS OUT LIKE THE TAJ MAHAL."
Richard Corliss, TIME MAGAZINE

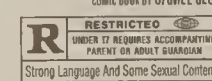


A TERRY ZWIGOFF FILM

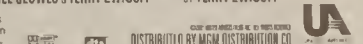
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film

calendar

first runs, rep films,
& movie clock

Opening

From page 83

and Nastassja Kinski) plan to escape from 1950s Budapest with their two young daughters, could send some viewers running for cover: the somber black-and-white cinematography all but oozes restraint and good intentions. But after an accident forces the family to leave their infant daughter behind the Iron Curtain, the film becomes surprisingly absorbing, as it follows young Suzanne (first played by a mesmerizing little girl named Kelly Endresz Banlaki and then by *Ghost World's* Scarlett Johansson) as she struggles through her divided childhood in Hungary and America. In her directorial debut, veteran editor Eva Gardos makes an intelligent, well-crafted film from her own life story, though some unfocused characters and a truncated third act prevent it from cohering into something truly compelling, and its shorthand approach to emotions and tensions fails to provide much insight into so complex a family. (1:47) *Lumiere*, *Shattuck*. (Nevala-Lee)

Bubble Boy A boy in a plastic bubble (not John Travolta) embarks on a wacky road trip to stop his dream girl from marrying the wrong guy. (1:39) *Century Plaza*, *Jack London*, *Shattuck*.

Come Undone Retitled to something vaguely sexier than its original *Presque rien*, this first feature by French writer-director Sébastien Lifshitz is yet another gay Euro-outh coming-out saga. But it's also much more than that; the usual wish-fulfillment horn-doggery is displaced by compelling, ambiguous hints of chronic depression, family dysfunction, and possible mental illness. Arriving in a beachside town to spend the summer with his hypochondriac mother and two sisters, moody Mathieu (Jérémy Elkaim) is at first delighted to find romance in the person of très cute, self-confident Cedric (Stéphane Rideau). But soon Mathieu withdraws, unable to choose between his family's expectations and his lover's devotion. That he doesn't necessarily have to is just one way in which this exquisitely complex drama avoids convention, offering up an ink-blot portrait of mental illness that is disturbing, sympathetic, non-melodramatic, and very much like real life. (1:48) *Lumiere*. (Harvey)

Curse of the Jade Scorpion See "Wooden Allen," page 41. (1:44) *Century Plaza*, *Oaks*, *Piedmont*, *Vogue*.

Full Frontal Kyle Schickner's porn industry spoof is set behind the scenes of a XXX film in the making. The filmmaker and several stars will attend the screening, which will be hosted by local sexologist Carol Queen. (run time not available) *Parkway*.

Greenfingers See "Wooden Allen," page 41. (1:32) *Embarcadero*, *Shattuck*.

Jay and Silent Bob Strike Back See "The Force and the Folly," page 42. (1:45) *Alexandria*, *Century Plaza*, *Cinema 21*, *Grand Lake*, *Jack London*, *Orinda*, *UA Berkeley*.

John Carpenter's Ghosts of Mars When Earth's colony on the red planet is menaced by evil, undead Martians, police officer Natasha Henstridge and outlaw Ice Cube join forces to bust some ghostly ass. (1:38) *Century Plaza*, *Colma*, *Galaxy*, *Jack London*, *Shattuck*.

Monkey's Mask Cop-turned-private eye Jill (Susie Porter) is clut over heels for married poetry professor Diana (Kelly McGillis), who's supposed to be helping Jill track down a missing young poet named Mickey. But all that action's got Jill distracted, and once the punky, promiscuous Mickey turns up dead, everyone stops talking — except for a heavy breather who leaves threatening phone messages on Jill's answering machine. Some decent sus-

pense building is mixed in with all that rolling around with a view, but chilly McGillis and her lizardy, much younger husband are so creepy from the start that the too-tidy ending comes as less of a surprise than it should. Still, it's worth seeing just for Porter's tough-cute hutch swagger, even though the "poetry" recited here makes San Francisco's spoken word slammers sound like Ezra Pound. (1:31) *Castro*. (Stephanie Rosenbaum)

Summer Catch Yep, another Freddie Prinze Jr. movie. In this one he plays baseball. (1:43) *Century Plaza*, *Jack London*, *Stonestown*, *UA Berkeley*.

Tortilla Soup See *Movie Clock*. (1:32) *Galaxy*, *UA Berkeley*.

Ongoing

Adventures of Felix An improvement over their AIDS musical *Jeanne* and the *Perfect Guy*, Olivier Ducastel and Jacques Martincau's new film follows the journey of Felix (Sami Bouajila), an HIV-positive dockworker traveling to Marseilles in hopes of meeting his father. Felix's adventures include a scary run-in with some racists and a kite-flying frolic that turns sexual. For the most part the film attempts — more successfully than not — to subtly draw profundity from everyday encounters. Felix's pals include a younger guy who is obviously crushed out on him (Charley Seque) and a wise grandmother played by French singer Patachou. The singing of Blossom Dearie, an inspired soundtrack choice, gives the comedy and drama a light-footed grace. (1:35) *Opera Plaza*. (Huston)

All Over the Guy (1:32) *Embarcadero*, *Shattuck*.

America's Sweethearts When disaster strikes the marriage of Hollywood icons Gwen (Catherine Zeta-Jones) and Eddie (John Cusack) shortly before the premiere of their latest picture, it's up to publicist Lee Phillips (Billy Crystal) and Gwen's ugly-duckling sister Kiki (Julia Roberts) to salvage things at an upcoming press junket. Given the number of high-profile celebrity breakups in recent years, the timing of this would-be screwball comedy couldn't be better: the only thing missing is Russell Crowe. (As Gwen's illicit lover, Hank Azaria sports a ridiculous Spanish accent when an Australian one might have been more apropos.) Alas, a few moments of sharp satire quickly yield to tired lampooning, with far too much talent competing for space. When the script pushes them together, Roberts and Cusack make an appealing romantic couple, but they're squeezed aside by Crystal's standard shtick and a cloying wave of cuteness. (1:46) *Balboa*, *Metreon*, *1000 Van Ness*. (Nevala-Lee)

American Outlaws You've heard of spaghetti westerns? *American Outlaws* (a.k.a. *Young Guns: The Next Generation*) may be the first oater to earn the distinction of being a mac-and-cheese western, so bland and bloatedly calorific in this demographic-courting mess. Packaging the legend of the James-Younger gang for the current *Tiger Beat* generation, it recasts Jesse James (heartthrob-to-be Colin Ferrell) and his band of merry men as Southern-fried populist folk heroes, a-robbin' and a-wise-crackin' amid a studio back-lot frontier as 'purty as a Ralph Lauren Polo commercial. Director Les Mayfield (*Blue Streak*) mines the genre's saddlesore clichés (a martyred matriarch, a thick-hroged villain, the faithful girl back home) with aplomb, but don't let the six-guns and dusters fool you. Suggesting that the notorious bank robbers were nothing more than the world's first boy band, *Outlaws* is less a western than a music video aimed at selling tenderized hefkake to the synergy-savvy, squealing masses. (1:35) *Colma*, *Emery Bay*, *Galaxy*, *Grand Lake*, *Metreon*, *Shattuck*. (Fear)

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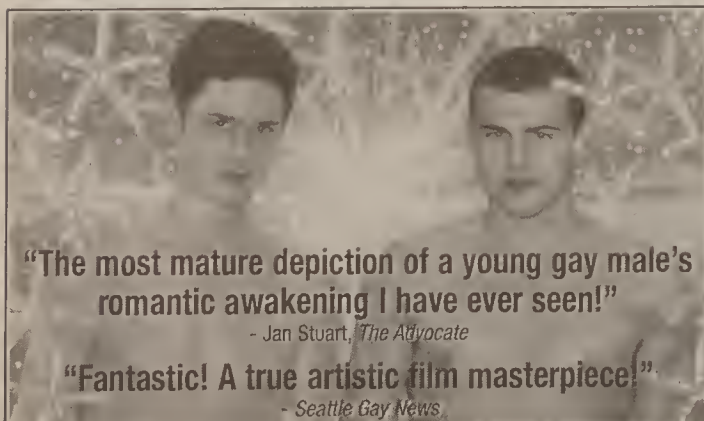
American Pie 2 *American Pie 2* rings so many variations on its hugely successful predecessor that one can imagine its planning stages in some smoke-filled Hollywood room: "What bodily fluid should Stifler swallow this time? Where can we cram this trumpet?" Like its surprisingly effective precursor, this hormone-soaked sex comedy is about twice as well made as the genre requires, but it's still something of a letdown. The first movie tapped a bottomless well of virginal teenage anxieties, so the gags were funny and excruciating at the same time; the new installment revisits its characters on the summer after their freshman year in college, and the undercurrent of desperation is gone. Accelerating post-*Pie* careers reduce most of the female roles to walk-ons, but happily Alyson Hannigan's flutist sees more screen time, while Seann William Scott's Stifler devours everything in sight, including urine, the scenery, and Jason Biggs's lips. (1:40) *Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.* (Nevala-Lee)

► **The Anniversary Party** Jennifer Jason Leigh and Alan Cumming's codirected feature has every possible indicator of industry-centric navel gazing. Yet *The Anniversary Party* is, if not entirely unindulgent, consistently more incisive and harbed than whiny-ass. The writer-directors play a power couple (he's a bad-boy Brit novelist about to helm his first movie, she's an established star) celebrating their sixth wedding anniversary with a couple dozen friends, coworkers (including an "it girl" actress played by Gwyneth Paltrow), and asses that require kissing. But the pretense of happy domesticity is just that. Most of *The Anniversary Party* is deftly paced, staged, and observed. Its neutral tone renders insights that might have been heavy-handed all the more subtly damning — and on occasion hilarious. (1:55) *Balboa, Opera Plaza, Shattuck.* (Harvey)

Apocalypse Now Redux Never a breezy trip to the picture show, Francis Ford Coppola's epochal ode to the smell of napalm in the morning has now been stuffed with enough cutting-room-floor bits to make for a three-hour-plus running time. The added material, which includes a make-out session with the Playboy Bunnies and the legendary "French Plantation" sequence (plus more of Marlon Brando yammering on), is nice to get a gander at, even if it throws off the pacing and focus and violates the cardinal rule of "never get off the boat." The new *Apocalypse* may emerge as a tad more political, lascivious, and explicitly comedic (see Robert Duvall's further extrapolation on the "Charlie don't surf" theme), but the rightly excised footage seems better suited for DVD bonus duty than for simply being shoehorned back into the film. (3:17) *Metreon.* (Macias)

Brother Brother — in which director Takeshi Kitano also stars as a deposed yakuza underboss who's been exiled to Los Angeles — is clearly a return (after last year's cuddly *Kikujiro*) to the sort of poetic savagery on which Kitano's reputation is most solidly based. One Office Kitano executive went so far as to describe it as "a sort of *Sonatine 2000*." There's even a scene at the sea: an incident in which Kitano, costar Omar Epps (playing Denny, a street-corner drug hustler who becomes Kitano's right-hand man), Susumu Terajima (the scrawny and extremely talented actor who's appeared in most of Kitano's films), and a giant bodyguard play a quick game of touch football on a stretch of dirty sand beneath a pair of industrial smokestacks. The gist of *Brother's* plot concerns the reunion of Kitano's character, Yamamoto, with his kid brother, played by Claude Maki — but it's the bond that forms between Kitano and "brother" Epps that gives the film its heart and positions its title as a kind of triple entendre. (1:53) *Four Star.* (Stephens)

Continued on page 86



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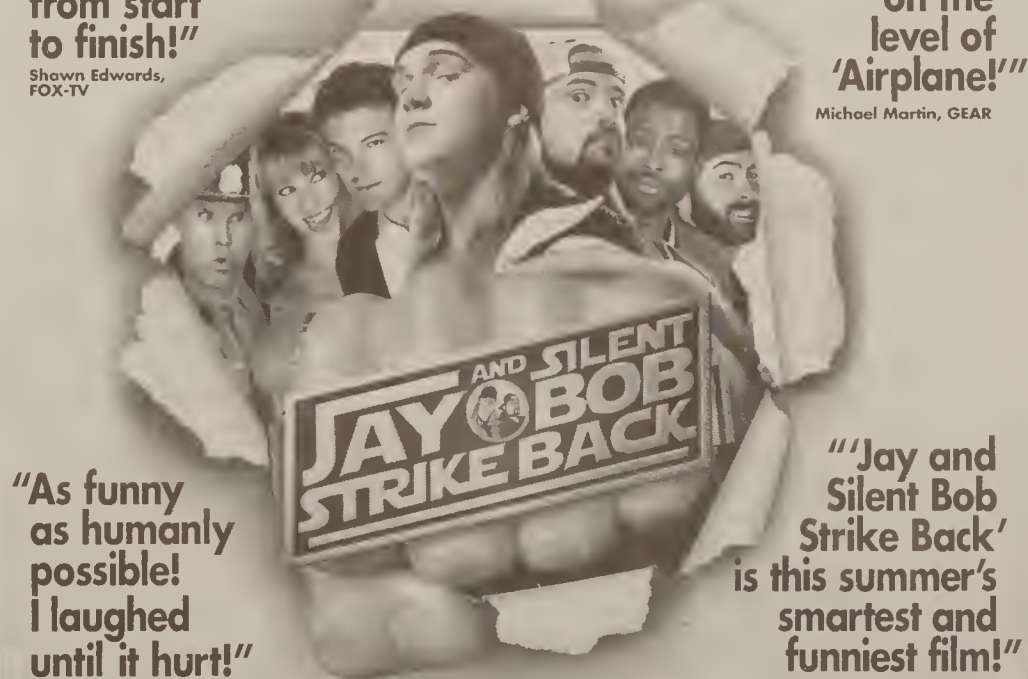
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film calendar

Ongoing

From page 85

► **Bully** The latest from Larry Clark (*Kids*) is based on a real-life incident in Florida, but for better and worse, Clark has refashioned events and characters to mirror his own oft-imitated but unduplicated vision. The film's title victim is Bobby (Nick Stahl), who has been beating on — though one senses he'd prefer beating off with — best pal Marty (Brad Renfro) since elementary school. Marty's new bad-seed girlfriend, Lisa (Macaulay Culkin's ex-wife, Rachel Miner), sees only one solution to this problem, and her "the more the merrier" murder master plan results in four teen convicts. Clark masterfully captures and enhances Florida's drifting, humid malaise; working with cinematographer Steve Gainer, he's come up with the most visually potent film I've seen this year. (1:56) *Opera Plaza*. (Huston)

► **Cats and Dogs** Fluffy Persian Mr. Tinkles (voiced by Sean Hayes) hatches a plot to overthrow the globe's canine and human populations, setting his sights on a family comprised of absentminded Professor Brody (Jeff Goldblum), who's working to find a cure for people allergic to dogs; wife Elizabeth Perkins; Haley Joel Osment look-alike (Alexander Pollock); and secret agent-wannabe puppy Lou (voiced by Tobey Maguire). When the fur begins to fly, the film references also come fast and furious. Ninja Siamese felines soar in silhouette against an *E.T.* moon, shortly after a *Matrix*-esque midair ballet within the Brody home. John Debeney's score ricochets between *Mission: Impossible* and James Bond theme. The film, a CGI showcase, might have been freer and funnier if its animation hadn't been digital; still, *Cats and Dogs* does generate some dark wit. (1:23) *Shattuck*. (Huston)

► **Captain Corelli's Mandolin** When WWII comes to the Greek island of Cephalonia, a young woman (Penelope Cruz) engaged to a rebel soldier finds herself passionately drawn to a music-loving captain (Nicholas Cage) in the occupying Italian army. Surprisingly (!), they fall in love. The phenomenally popular novel by Louis de Bernières gets the patented Miramax foreign film-lite treatment, wherein travelogue scenery and faux neorealist peasant charm provide trite exoticism and pass over dramatic scope. It may be nitpicking to point out Cruz's clashing Spanish lilt or Cage's straight-from-the-Chef-Boyardee-can Italian accent when, frankly, the film's geography and sense of ethnicity are moot points at best; this is flavorless, characterless Mediterranean mush safe for even the most timid of uncultured palettes. Director John Madden (*Shakespeare in Love*) lays on the sap thick enough to keep romance junkies waist-deep in damp hankies, but for a movie that seemingly hits the right notes, *Captain Corelli's Mandolin*'s tune sounds surprisingly flat. (2:09) *Colma*, *Emery Bay*, *Jack London*, *Kabuki*, *Metreon*, *Metro*, *Oaks*, *1000 Van Ness*. (Fear)

► **Cirque du Soleil: Journey of Man** Synchronized mermaids swimming in 3-D? It's hard to imagine how this Imax adventure could go wrong, or maybe it isn't. But trust me: this boy's journey to manhood is like "Disney on Ice" on cotton candy. Hung lamely on a fishing wire—thin story line that has the boy-adolescent-young-and-finally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-human-circus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-twelves to entertain, I suggest a couple rounds of killer video games instead. (1:38) *Metreon Imax*. (Gerhard)

► **The Closet** The latest from director Francis Veher (*La cage aux folles*) is as sweet, light, and delightful as a French pastry. François (a very endearing Daniel Auteuil) is kind and quiet ... and thus is considered boring. His shrewish wife leaves him, his teenage son ignores him, and he's about to lose his accounting job at a condom factory, all for being dull. A despairing François is about to jump out of his window when his new neighbor, a retired psychologist (Michel Aumont), talks him out of it. Together they come up with a plan: François will claim that he's gay, which intrigues all, including his buffoonish colleague (a hilarious Gerald Dapardieu) and François's beautiful boss. Many misunderstandings follow, everyone learns and grows, and it's all done with delicious Gallic charm. (1:25) *Albany, Clay, Piedmont*. (R.M. Mead)

► **Crimson Rivers** Director Mathieu Kassovitz's latest film is a Frankensteinian creation, a "whole" clumsily sewn together with bits and pieces stolen from other directors. The intimidating architecture of the scholarly locale — and the unhinged singsong theme music — is very Dario Argento. The serial-killer mystery plot evokes *Silence of the Lambs*. A laughable action sequence midway through is like a

bizarre directorial cameo by John Woo. *The Crimson Rivers* divides its first hour between two different crime investigations: weary cop Pierre Niemanns (Jean Reno) studies a aforementioned grisly murder; weed-smoking Max Kerkerian (Vincent Cassel) looks into acts of vandalism at an elementary school and a cemetery. Kassovitz shows off his stylistic abilities during *Rivers'* first half, in which one show-offy tracking shot after another performs its own investigation. The director's chief liability is *Rivers'* screenplay, which he coadapted with Jean-Christophe Grangé from Grangé's novel of the same name. The more ludicrous the plot grows, the more somber and pretentious the overall film becomes. (1:45) *Opera Plaza*. (Huston)

► **The Deep End** Scott McGehee and David Siegel's dazzling debut, *Suture*, made a bizarre, moody mystery out of academic questions about identity, and their belated second feature shatters another kind of psyche. Their remake of Max Ophüls's *The Reckless Moment* leaves a mother (Tilda Swinton) dangling precariously outside the safety net of cozy upper-class life to save her son from a messy, and potentially criminal, situation. Like all art from the i5 production company, *The*

Deep End is art-designed to its very fibers and neither camps up the noir nor arms it with hyperbolic levels of violence like its contemporaries. The film plays its emotional story of maternal instincts run amok coolly, as contained as the opaque blue lake (Tahoe) where it was shot. Swinton, a combination of oozing emotion and frigid fear, exists in total harmony with a landscape that seems to have been planned around her wardrobe — from a blue ribbed turtleneck that carefully matches Tahoe's waves to a red jacket-red muscle car combo that telegraphs the blood on everyone's hands. (1:49) *Albany, Colma, Embarcadero, Piedmont*. (Gerhard)

► **Dolphins** Chirpy sea creatures get the Ima treatment, supersized to be bigger than you'll ever want to see them, as earnest scientists span the globe seeking to interpret the dolphin way of life. The film attempts the something-for-everyone approach, from scary footage of dolphins trapped and killed in tuna nets to the classic dolphin-puppy kiss for the kinder-set. There's even a narrative of sorts in the story of Jo-Jo, a dolphin who has to weather four months without his human best friend and swimming partner. Of course, you can't escape without the kind of sermonizing that feels vaguely hypocritical

coming from a film crew that had to swim with its wild dolphins to film them (an illegal act in U.S. waters — it endangers the animals). (:40) *Metreon Ima*. (Gerhard)

► **Extreme** An Ima documentary on the world's best surfers, skiers, snowboarders, and ice and rock climbers could have degenerated into an ESPN2 highlight reel of Brobdingnagian proportions, but *Extreme* is more poetic than gut-wrenching. An almost meditative essay on man, nature, and the pursuit of adrenaline, it can still leave you gasping: the surfing footage, in which a monstrous mass of water overwhelms a tiny human speck in the foreground, is particularly unforgettable. While it packs less of a punch than 1998's *Everest*, perhaps because the stakes are lower, it happily avoids the condescending tone of most Ima spectaculars, and its stunning cinematography, thoughtful narration, and evocative ambient score result in a surprisingly classy field trip. (0:44) *Metreon Ima*. (Nevala-Lee)

► **Ghost World** Whether you take it as a grrrrl-Godot snapshot, a teen film etched in noir anxiety, or a vital comic (book) encapsulation of sadness and beauty, Terry Zwigoff's *Ghost World* (based on Daniel Clowes's *Eightball* series of the same name and scripted by both Zwigoff

and Clowes) successfully nails several brands of despair in its lustrious lull and gloom. Catchy, still, numb, flip, existential, poetic, and even-tempoed, the movie is an eerie stroll down the streets of no particular American city or its outskirts. Seen mostly through the eyes of best friends Enid (Thora Birch) and Rehecca (Scarlett Johansson) and later Enid and a desiccated record collector (Steve Buscemi), *Ghost World* offers no plain answers to the eternal question of what to do in this life. Zwigoff — who until now was best known for lensing a complex and unsettling profile of R. Crumb — deserves credit for maintaining the essential funk of Clowes's characters, a gallery of creeps and weirdos and loners for whom he has acres of sympathy, most of which ruhs off on the viewer. (1:51) *Act I and II, Kabuki*. (Edward E. Crouse)

► **Hedwig and the Angry Inch** After a long victory lap through the festival circuit, the angry inch has grown in reputation if not size. John Cameron Mitchell's adaptation of his glam-rock stage show may not be as earsplitting or funny as it was off-Broadway, but one can only be glad that Hedwig, the German transsexual rocker with a botched sex-change and

Continued on page 88

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or song to linger. Director Baz Luhrmann's too busy rushing to pummel viewers with his next *dazzling!* technique to sustain atmosphere or emotion. Love in *Moulin Rouge* is a pop cliché spoken with no belief; the film's real love affair isn't between McGregor's Christian and Kidman's Satine; it's between Luhrmann and partner-production designer Catherine Martin, who serves up an array of garish sets, including a heart-shaped boudoir within a jeweled elephant. (2:06) *Galaxy*. (Huston) *Original Sin* (1:55) *Metreon*, 1000 Van Ness. *Osmosis Jones* The Farrelly brothers, obsessed with secretion, have found an all too ideal star in Bill Murray, who is more than happy to be as disgusting as possible in this awkward attempt at targeting the kids market. In *Osmosis*'s live-action sequences, which include one vomit attack and one zit explosion, a greasy, overcooked Murray plays a widowed father whose bad habits have endangered his health. In the cartoon sections Chris Rock (as a white blood cell), David Hyde Pierce (as a cold tablet), William Shatner (as the corrupt Big Willie mayor of Frank's body), and Laurence Fishburne (as a deadly virus) wage war over Murray's health. The cartoon concept isn't as funny as it sounds, partly because the animation itself lacks the distinctiveness of *South Park* or *The Simpsons*. As Murray's worried elementary school-age daughter, Elena Franklin displays an intelligence that the script fails to match. (1:23) *Century Plaza*, *Kabuki*, *Metreon*, 1000 Van Ness. (Huston) *The Others* Spookiness reigns supreme in this Gothic tale of a high-strung mother (Nicole Kidman with a Deborah Kerr do) and her kids living in a secluded mansion in postwar Europe. After a trio of mysterious servants arrive at the estate, strange voices are heard, locked doors are found open, and the mother's frazzled nerves unravel quicker than you can say "Casper!" Even with evident twists (hint: you'll see dead people) and Kidman's performance skirting the edge of histrionics, *The Others* excels in executing a danse macabre with maximum panache. Director Alejandro Amenábar (*Open Your Eyes*) understands the less-is-more principle of good ghost stories, imbuing the candlelit rooms and fog-strewn exteriors with suggestions of something creepy lying beyond every darkened visual threshold. Equal parts classy B-picture and campfire tale, *The Others*' atmospherics put modern-day campy cineplex horror to shame; even in today's era of CGI-haunted houses, old-school fright has rarely seemed so damned fun. (1:38) *Century Plaza*, *Emery Bay*, *Empire*, *Jack London*, *Metreon*, 1000 Van Ness, *Orinda*, *Presidio*, *UA Berkeley*. (Fear) *Our Song* Jim McKay's 1996 debut film *Girls Town* is one of the worst movies about teenage girls I've ever seen, and somehow, his second, *Our Song*, is one of the best. In *Our Song* language is used sparingly, slang kept to an authentic minimum, the cast has real chemistry, politics emerge gracefully, and the hip-hop and R&B soundtrack comes courtesy of... a marching band. In Crown Heights, Brooklyn, three 15-year-old girls — Lanisha (Kerry Washington), Joycelyn (Anna Simpson), and Maria (Melissa Martinez) — learn that their school will be closing for asbestos removal. By the end of summer one will head to a new and faraway school, one will head into the fourth month of pregnancy, and one of their friends will have jumped off the roof of a building. The future is as opaque to these 15-year-olds as it is obvious to every person in the audience. The theme song, the "our song" of the title, gently mocks the painful preadult moment, cooing

Continued on page 90

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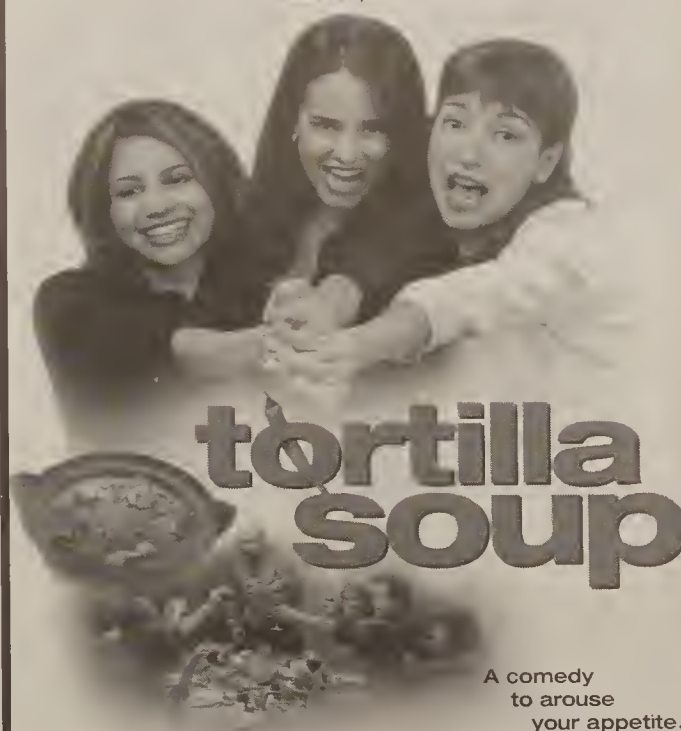
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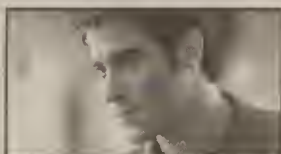
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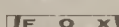


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Opening

From page 89

"Ooh, ooh child, things are gonna get easier." For 90 minutes, we've been feeling how hard it's actually going to get. (1:35) *Four Star*. (Gerhard)

Planet of the Apes If ever a single film offered irrefutable proof of the systematic de-evolution of life forms native to Hollywood, this it. Once a magnificent upright creature of "social fantasy" dedicated to articulating the American nightmare with talking monkeys and nuke-worshipping mutants, *Planet* is now just another dumb ass summer action movie. A lazy script tosses cause and effect out the window, with tacky Ape series in-jokes substituting for real satire and imagination (lines like "Get your stinking paws off me, you damned dirty human!") are hardly worthy of even *Cracked* magazine). All that's left are Mark Wahlberg's trite heroics (which reek of

hasty reshoots), capture and escape mechanics, and sci-fi puzzles that even Dr. Who would roll his eyes at. All good things — production design, Rick Baker's make-up, and a fantastic scene-stealing real chimp named Pericles — are for naught. Forget the pitiful excuse for a climactic "twist" offered here. Director Tim Burton's *Planet of the Apes* is its own blasted and broken monument to itself. You know the drill: "Damn them all to hell!" (2:00) *Colma, Coronet, Emery Bay, Grand Lake, Metreon, 1000 Van Ness, UA Berkeley*. (Macias)
The Princess Diaries (1:51) *Colma, Emery Bay, Galaxy, Grand Lake, Kabuki, Metreon, Orinda, UA Berkeley*.
Rat Race Rich, eccentric Donald Sinclair (John Cleese) selects a handful of customers (the cast of B-listers includes Rowan "Mr. Bean" Atkinson, Dean Cain, Whoopi Goldberg, Seth Green, Wayne Knight ...) from his Las Vegas casino and challenges them to race one another to Silver City,

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Continued on page 92

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Ongoing

From page 91

film deftly uses its characters to reveal how wartime paranoia, rhetoric, and opportunism can send lifelong friends spinning in irrecon-

cilable, extremely different directions. However, a heavy-handed symbolic close forces an "uplifting" message that feels contrived and trivializing. (1:57) *Balboa*. (Harvey) **Following** Cobb (Alex Haw), a clean-cut thief who burgles in a business suit, rips

off privacy rather than material possessions. He thrills to steal what he thinks his targets take for granted, to "interrupt lives, take things away, and show them what they had." His creepy M.O. fascinates Bill (Jeremy Theobald), a would-be writer who gets his jollies following strangers through the streets of London. Once the two men meet, an unlikely — and uneven — partnership begins. The film itself is nonstop intrigue: rapid shifts back and forward in time keep the viewer in a constant state of disorientation, and in classic noir fashion, none of the characters are really who they say they are. The plot is full of lies and deceptions and other delicious twists, most of which are revealed in rapid succession at the end of the film. Shot over a year's worth of weekends on a handheld camera, *Memento* director Christopher Nolan's 1999 debut strips away all but the most essential elements of a great crime film: a blond, a betrayal, an unpredictable plot, and a startling climax that reveals the perfect crime. (1:10) *Rafael*. (Eddy)

• **George Washington** David Gordon Green's wholly original feature debut is Charles Burnett by way of Charles Schulz, a poetic look at childhood lensed by cine matographer Tim Orr with IMAX-style extravagance. This other *Other America*, a deep South filled with white and black kids roaming a negativeland of garbage heaps, swimming pools, and rusted train tracks is so strangely prayerful that every frame feels like it's about to host a space landing. Naturalistic acting and an emotionally charged screenplay blend with horror, splendor, and trash and the mixed messages of a great filmmaker: ravishing vistas, gorgeous lighting, and a foreboding soundtrack. (1:30) *Castro*. (Gerhard)

• **Quadrophonia** Inspired by the Who album of the same name, this 1979 film resurrects the spirit of '60s youth rebellion in a tale of mods (green parkas, Vespas, nice shoes) versus rockers (leather jackets, big motorcycles, greasy 'tude). Non-Anglophiles may have to wade through the heavy Cockney brogues, but the story is pretty straightforward: Jimmy the mod (Phil Daniels) is an Angry Young Man, railing against his parents' nine-to-five lives and his oppressive mailroom job. It's all along the lines of *Trainspotting*, but instead of heroin and Iggy Pop, Jimmy finds sanctuary in speed, scooter rallies, and "Ready Steady Go!" Ultimately, however, he finds himself at odds with his mates and his acquired lifestyle, which leads up to a somewhat somber take on disillusioned youth. Even if it's not talkin' 'bout your generation, the movie does culminate in a lively mods-rockers-police showdown, and it features Sting in his film debut as the ultimate mod and "Belllllbooooooyyy!" Cor! (1:55) *Shattuck*. (Robin Lapid)

• **This Is Spinal Tap** The mere mention of the words "spinal tap" have become a shorthand phrase symbolizing the sheer inanity of heavy-metal excess. Rob Reiner's film chronicles the disastrous 1982 tour of fictional hair band Spinal Tap, as internal bickering, canceled shows, and very, very small Stonehenge set pieces threaten to split the group apart. The film's mercilessly deadpan puncturing of every bloated cock 'n' roll cliché under the sun has made it nigh impossible to watch any spandex clad band that take themselves seriously without immediately bringing to mind their cinematic counterparts. Writers-actors-erstwhile head-bangers Christopher Guest, Michael McKean, and Harry Shearer never break character (they actually wrote and played the songs, and have toured as a band... we won't bring up their album making the top 10 in Japan), and the film has become a modern comedy classic. (1:22) *Fine Arts Cinema*. (Fear)

• **The Werewolf of Washington** See "Wooden Allen," page 41. (1:30) *New PFA Theater*. ♦

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Vacaville - Brenden 16 •
Vallejo - Century 14 •
Windsor - Airport 8 •

CHECK DIRECTORY OR CALL THEATRE FOR SHOWTIMES
NO PASSES OR DISCOUNT TICKETS ACCEPTED FOR THIS ENGAGEMENT



Lulu in the middle: The eternally stylish Louise Brooks stars in G.W. Pabst's 1929 silent *Pandora's Box*, screening Tues/28 as part of El Rio Outdoor Cinema.

Schedules are for Wed/22 through Tues/28 except where noted. Double features are noted with a •. Director and year are given when available.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. "Animation Nite III," local animators show off their works Sat, 8.

ASIAN ART MUSEUM Golden Gate Park (near 10th Ave at Fulton); 863-3133. \$7. "Real to Real: Buddhism and Film": Way of the Lotus (Abeysekera, 1987) Fri, 7:30. Introduced by Wimal Dissanayake, author of *Melodrama and Asian Cinema*.

CASTRO 429 Castro; 621-6120. \$4.50-7. Raging Bull (Scorsese, 1980) Wed, 2:15, 7. Taxi Driver (Scorsese, 1976) Wed, 4:45, 9:30. See 8 Days a Week, page 54. George Washington (Green, 2000) Thurs, 7:15. The Last Picture Show (Bogdanovich, 1971) Thurs, 9. The Monkey's Mask (Lang, 2000) Fri/24-Thurs/30, 7, 9:15 (Sat-Sun and Wed, 1:30, 4:15).

EXPLORATORIUM 3601 Lyon; EXP-LORE. \$6-9. "Protect and Serve," screening of a work-in-progress music video by filmmaker Al Marshall, followed by workshop in which the audience helps complete the video Sat, 1. "Super 8 Film Festival" Sun, 2.

'FILM NIGHT IN THE PARK' Creek Park, 400 block of Sir Frances Drake Blvd, San Anselmo; (415) 453-4333. \$2-4. One Flew over the Cuckoo's Nest (Forman, 1975) Fri, 8:30; Invasion of the Body Snatchers (Siegel, 1956) Sat, 8:30. Old Mill Park, 300 block of Throckmorton, Mill Valley. To Kill a Mockingbird (Mulligan, 1962) Sat, 8:30. Outdoor screenings; bring a blanket or chair to sit on.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-7. • Space Is the Place (Coney, 1974) Wed, 7:30 and Heartland Reggae (Lewis, 1982) Wed, 8:45. • Forgotten Silver (Jackson and Botes, 1996) Thurs/23-Wed/29, 7:30 and This Is Spinal Tap (Reiner, 1983) Thurs/23-Wed/29, 8:40 (also Sun, 5:50). I Was a Teenage Werewolf (Fowler, 1957) Fri-Sat, 10:30.

FOREIGN CINEMA 2534 Mission; www.foreigncinema.com. Free. "Trailer," screening of short films by local filmmakers Mon, 9:30. Bay Area film organizations, including Film Arts Foundation and Bay Area Video Coalition, will be on hand for discussion in an "open house film bazaar."

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Born to Be Bad": The Werewolf of Washington (Ginsberg, 1973) Wed, 7:30. "Lang in the USA": Contempt (Godard, 1964) Thurs, 7:30; Moonfleet (Lang, 1955) Sat, 7; The Blue

Gardenia (Lang, 1953) Sat, 8:45. "Kon Ichikawa": The Heart (1955) Fri, 7; The Outcast (1962) Fri, 9:20; The Wanderers (1973) Sun, 5:30; Dora-Heita (1999) Sun, 7:25. "Family Classics": Duck Soup (McCarey, 1933) Sun, 3. "Len Lye: Free Radical": "Doodling" Tues, 7:30.

PARAMOUNT THEATRE 2025 Broadway, Oakl; (510) 465-6400. \$5. Rear Window (Hitchcock, 1954) Fri, 8.

PYRAMID ALEHOUSE 901 Gilman, Berk; www.pyramidbrew.com. \$5. The Shining (Kubrick, 1980) 7. Outdoor, bring-your-own-seating screening; costumes encouraged.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Himalaya (Valli, 2001) call for times. Memento (Nolan, 2000) call for times. "Screwballs and Sophisticates": Twentieth Century (Hawks, 1934) Wed, 7; The Thin Man (Van Dyke, 1934) Sun, 2:15, 7. Lumumba (Peck, 2000) Wed-Thurs, call for times. Following (Nolan, 1999) Wed-Thurs, call for times. Chan Is Missing (Wang, 1982) Thurs, 7. "International Family Films": Thomas the Falconer (Vorticek, 2000) Sat-Sun, 2.

RED VIC 1727 Haight; 668-3994. \$3-6.50. The Secrets of Silicon Valley (Kaufman and Snitow, 2001) Wed, 2, 7:30, 9:15. Whipped!!! (Nelson and Myers, 2001) Thurs/23-Tues/28, 7:15, 9:15 (also Sat-Sun, 2, 4).

EL RIO 3258 Mission; 282-3325. \$10. "A Devastating Diva Meets Tin Pan Alley on Speed": Pandora's Box (Pabst, 1929) Tues, 8:30 (free barbecue at 6:30). Outdoor screening with live accompaniment by Austin's Golden Arm Trio.

ROXIE 3117 16th St; 863-1087. \$3-7. Songs from the Second Floor (Andersson, 2000) Wed, 2, 4:30, 7, 9:15. Things behind the Sun (Anders, 2001) Thurs, 6. Special benefit screening with filmmaker Allison Anders in person (\$15-50; for tickets, 415-285-6658). See Critic's Choice in Events.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "A Taste of Opera": Carmen, large-screen video showing of the Bizet work performed in 1987 by the New York Metropolitan Opera. Thurs, noon.

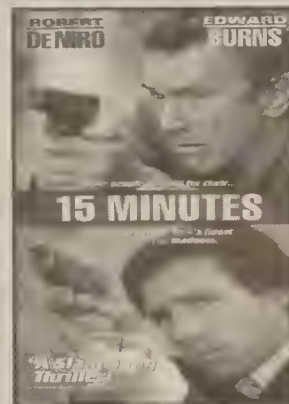
YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. "Perhaps One Canadian May Have Been Eaten: A Ken Finkleman Retrospective": "The Newsroom" Tues-Sun, noon. Through Sept 14. Critically acclaimed satire of network news; 12 30-minute episodes and a 60-minute finale. ❖

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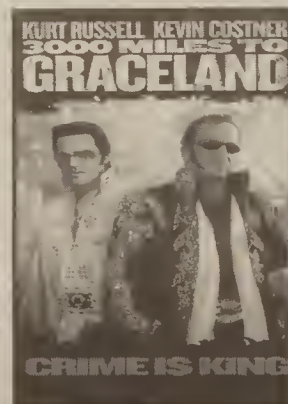
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'Tortilla Soup'

Food for thought

With their frontal assault on the emotions, romantic movies can come off as absolutely merciless, especially in one's native language; hence they often play better as foreign films, where a little cultural distance can work wonders. Take last year's *Autumn in New York*, dubbed into French, that crystalline but naive weepie would have packed the art houses for months. *Tortilla Soup* provides a case study in reverse. Director María Ripoll strips the subtitles from Ang Lee's *Eat Drink Man Woman*, shifts its story of a brilliant chef and his three unmarried daughters from a Taiwanese to a Latino household, and puts the whole thing into English (with a touch of Spanglish). The result? Lee's story, always a bit too neat, all but wilts in the literal glare of Los Angeles sunshine. As the widowed father who conceals his love behind a show of tradition and spectacular food, Hector Elizondo gives a warm and nuanced performance; Elizabeth Peña, Jacqueline Obradors, and Tamara Mello are all fine as his daughters; but the volume has been cranked up on all of the characters, and tensions that Lee suggested with looks and silences are now communicated with yells and broken plates. One can chalk it up to the difference between two cultures, but without the subplots and quiet moments that gave the original its richness, the remake feels flattened out, and the men have been turned into ciphers. As a result, the gears of the boy-meets-girl machine that were so beautifully concealed in Lee's version come to the surface, and we're all too aware of the film yanking our heartstrings. (Alec Nevala-Lee)

Show times run Wed/22-Tues/28 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. 📻 Listening device. 🆓 Free, reduced rate, or validated parking. See Rep Clock for information on rep houses and special film programs.

San Francisco

ALEXANDRIA 📻 P Geary/18th Ave. 752-5100. Call for times. American Outlaws, Jay and Silent Bob Strike Back (starts Fri), Rat Race, Rush Hour 2.

BALBOA 38th Ave/Balboa. 221-8184. • Shrek Wed-Thurs, 12:40, 4:15, 7:45 and Monty Python and the Holy Grail Wed-Thurs, 2:30, 6, 9:30. • With a Friend like Harry Wed-Thurs, 3, 7:15 and Startup.com Wed-Thurs, 1, 5:15, 9:25. • The Anniversary Party Fri-Tues, 12:45, 5, 9:20 and Divided We Fall Fri-Tues, 2:50, 7:10. • Legally Blonde Fri-Tues, 3:30, 7:20 and America's Sweethearts Fri-Tues, 1:30, 5:20, 9:10.

BRIDGE Geary/Blake. 352-0810. Made 4:45, 7:15, 9:45 (also Fri-Sun, 2:15).

CENTURY PLAZA 📻 P South San Francisco. Noor off El Camino. (650) 742-9200. American Pie 2 Wed-Thurs, 11:30a, 12:20, 2, 2:50, 4:30, 5:20, 7:05, 7:50, 9:30, 10:20; Fri-Tues, 12:20, 2:50, 7:55, 10:25. America's Sweethearts Wed-Thurs, 12:10, 2:30, 5, 7:30, 10:05. Bubble Boy (starts Fri) 11:30a, 1:35, 3:45, 5:55, 8:05, 10:20. The Curse of the Jade Scorpion (starts Fri) 12:10, 2:30, 5, 7:30, 10. Ghosts of Mars (starts Fri) 12:25, 2:45, 5:25, 7:50, 10:05. Jay and Silent Bob Strike Back (starts Fri) 11:50a, 2:20, 4:50, 7:15, 9:50. Jurassic Park III Wed-Thurs, 12:35, 2:55, 5:15, 7:35, 9:55; Fri-Tues, 2:55, 5:15, 7:35, 9:55. Original Sin Wed-Thurs, 11:45a, 2:15, 4:50, 7:25, 10. Osmosis Jones Wed-Thurs, 12:15, 2:40, 4:55, 7:20, 9:40; Fri-Tues, 12:35. The Others 11:55a, 2:35, 5:10, 7:40, 10:10 (Fri-Tues, noon and 10:15 shows replace 11:55a and 10:10 shows). Rat Race 11:40a, 2:25, 5:05, 7:45, 10:30. Rush Hour 2 Wed-Thurs, noon, 12:50, 2:20, 3:10, 4:40, 5:30, 7:10, 7:55, 9:25, 10:15; Fri-Tues, 11:20a, 1:30, 3:40, 5:50, 8, 10:10. Summer Catch (starts Fri) 11:45a, 2:15, 4:40, 7:10, 9:40.

CINEMA 21 📻 Chestnut/Steiner. 921-6720. Jay and Silent Bob Strike Back (starts Fri) 12:15, 2:45, 5:15, 7:45, 10:15. Rush Hour 2 Wed-Thurs, 1:20, 3:30, 5:40, 7:50, 10.

CLAY 📻 Fillmore/Clay. 352-0810. The Closet 4:45, 7, 9:15 (also Sat-Sun, 12:30, 2:40; Tues,

no 7 show and 10 show replaces 9:15 show).

COLMA (METRO CENTER) 📻 P 280 Metro Center, Colma. (650) 994-2503. Call for times. American Outlaws, Captain Corelli's Mandolin, Deep End, Legally Blonde, Planet of the Apes, The Princess Diaries, Spy Kids.

CORONET & 📻 P Geary/Arguello. 752-4400. Call for times. Planet of the Apes.

EMBARCADERO CENTER CINEMA & 📻 P 1 Embarcadero Center, Promenade level. 352-0810. All Over the Guy 12:30, 2:40, 5, 7:30, 10:10 (Fri-Tues, 10 show replaces 10:10 show). The Anniversary Party Wed-Thurs, 1:30, 4:30, 7:10, 10. The Deep End noon, 2:20, 4:50, 7:20, 9:50. Greenfingers Fri-Tues, 12:10, 2:30, 4:40, 7, 9:20. Hedwig and the Angry Inch 12:20, 2:50, 5:10, 7:40, 10:15. Sexy Beast Wed-Thurs, 12:10, 2:30, 4:40, 7, 9:30; Fri-Tues, 1:30, 4:20, 7:10, 9:40.

EMPIRE 📻 P West Portal/Vicente. 661-2539. American Pie 2 Wed-Thurs, 11:45a, 2:30, 5:10, 7:50, 10:30. Jay and Silent Bob Strike Back (starts Fri) 11:45a, 2:30, 5:10, 7:50, 10:30. The Others 11:30a, 2:20 and 5:15, 7:35, 10:15 (Fri-Tues, 8 and 10:25 shows replace 7:35 and 10:15 shows). Rat Race 11:35a, 2:15, 5, 7:45, 10:20.

FOUR STAR Clement/23rd Ave. 666-3488. Brother Fri-Tues, 3:40, 9:40. Himalaya Wed-Thurs, 1:55, 5:40, 9:30; Fri-Tues, 5:50. Our Song Fri-Tues, 1:50. Under the Sand Wed-Thurs, noon, 3:50, 7:40; Fri-Tues, noon, 7:50.

GALAXY & 📻 Sutter/Van Ness. 474-8700. Call for times. American Outlaws, Ghosts of Mars (starts Fri), Moulin Rouge, The Princess Diaries, The Score, Spy Kids, Tortilla Soup (starts Fri).

KABUKI 8 & 📻 P Post/Fillmore. 931-9800. Call for times. American Pie 2, Captain Corelli's Mandolin, Ghost World, Legally Blonde, The Princess Diaries, Osmosis Jones, Rat Race, Rush Hour 2, The Score.

LUMIERE & 📻 P California/Polk. 352-0810. An American Rhapsody Fri-Tues, 4:50, 7:20, 9:45 (also Fri-Sun, 11:50a, 2:20). Come Undone Fri-Tues, 5:10, 7:30, 9:55 (also Fri-Sun, 12:20, 2:40). The Crimson Rivers Wed-Thurs, 5:05, 7:35, 10. Memento 4:55, 7:30, 9:50 (also Fri-Sun, noon, 2:30; Fri-Tues, 7:25 show replaces 7:30 show). Our Song Wed-Thurs, 5, 7:25, 9:45.

METREON & Fourth St/Mission. 369-6200. Call for times. American Outlaws, American

Pie 2, America's Sweethearts, Apocalypse Now Redux, Captain Corelli's Mandolin, Cirque du Soleil (Imax), Dolphins (Imax), Extreme (Imax), Jurassic Park III, Legally Blonde, Original Sin, Osmosis Jones, The Others, Planet of the Apes, The Princess Diaries, Rat Race, Rush Hour 2, The Score.

METRO Union/Webster. 931-1685. Call for times. Captain Corelli's Mandolin.

1000 VAN NESS & 📻 P 1000 Van Ness. 931-9800. Call for times. American Pie 2, America's Sweethearts, Captain Corelli's Mandolin, Jurassic Park III, Legally Blonde, Original Sin, Osmosis Jones, The Others, Planet of the Apes, Rat Race, Rush Hour 2, Shrek.

OPERA PLAZA & 📻 Van Ness/Golden Gate. 352-0810. Adventures of Felix 1:30, 4:30, 7:30, 9:50. The Anniversary Party Fri-Tues, 1, 4, 7, 9:35. Bully 1:10, 4:10, 7:10, 9:40. Brother Wed-Thurs, 1, 4, 7, 9:35. The Crimson Rivers Fri-Tues, 1:20, 4:20, 7:20, 9:45. Jackpot Wed-Thurs, 1:20, 4:20, 7:20, 9:45.

PRESIDIO 📻 Chestnut/Scott. 922-1318. The Others Wed-Thurs, 11:45a, 2:15, 4:45, 7:10, 9:35; Fri-Tues, 11:40a, 2, 4:30, 7, 9:30.

STONETOWN & 📻 P 19th Ave/Winston. 221-8182. Call for times. Planet of the Apes, Rush Hour 2, Summer Catch (starts Fri).

VOGUE 📻 Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. America's Sweethearts, The Curse of the Jade Scorpion (starts Fri).

Oakland

GRANO LAKE & 📻 P 3200 Grand, Oakl. 452-3556. American Outlaws Wed-Thurs, 12:15, 2:45, 5, 7:30, 9:35. Jay and Silent Bob Strike Back (starts Fri) 11:45a, 2:10, 4:35, 7, 9:30. Planet of the Apes 12:30, 3:45, 7:15, 9:45. The Princess Diaries Wed-Thurs, 11:45a, 2:15, 4:35, 7, 9:30; Fri-Tues, 11:35a, 1:45, 4:15, 6:45, 9:15. Rush Hour 2 noon, 2, 4, 6, 8, 10.

JACK LONON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. American Pie 2 Wed-Thurs, 11:25a, 2:05, 4:45, 7:30, 10:10; Fri-Tues, 11:20a, 2, 4:45, 7:35, 10:20. Bubble Boy (starts Fri) 11a, 1:10, 3:25, 5:35, 7:50, 10. Captain Corelli's Mandolin Wed-Thurs, 10:45a, 1:40, 4:35, 7:40, 10:40; Fri-Tues, 1, 4, 7:05, 10:05. Ghosts of Mars (starts Fri) noon, 2:30, 5:10, 7:45, 9:45. Jay and Silent Bob Strike Back (starts Fri) 11:10a, 1:40, 4:15, 7, 9:30. Jurassic Park III Wed-

Thurs, 9:30. Legally Blonde Wed-Thurs, 11:45a, 2:10, 4:30, 7:10, 9:45. Osmosis Jones Wed-Thurs, 11:20a, 1:45, 4:15, 7:05. The Others Wed-Thurs, 11:05a, 2:15, 5:05, 7:50, 10:25; Fri-Tues, 11:30a, 2:05, 4:35, 7:15, 9:50. Planet of the Apes Wed-Thurs, 11:10a, 2, 4:55, 7:45, 10:35. Rat Race 11a (Fri-Tues, 11:05a show replaces 11a show), 1:50, 4:40, 7:25, 10:15. Rush Hour 2 Wed-Thurs, noon, 12:45, 2:30, 3:15, 5, 5:45, 7:15, 8:10, 9:40, 10:30; Fri-Tues, 12:45, 3:05, 5:30, 8, 10:30.

PARKWAY 1834 Park, Oakl. 814-2400. Bonnie and Clyde Sun, 5:30; Tues, 9:15. Enter the Dragon Thurs, 6:30, 9:15. Full Frontal Sat, 9pm. Monty Python and the Holy Grail Fri, Mon-Tues, 6:30; Sat-Sun, 9 (also Fri, Mon, 9:15; Sat, 3). Rocky Horror Picture Show Sat, midnight. The Score Wed, 6:30, 9:15; Thurs, 7; Fri-Tues, 7, 9:45 (also Sat, 3:30). Sexy Beast Wed-Thurs, 9:45 (also Wed, 7).

PIEOMONT 📻 Piedmont/41st St, Oakl. 843-3456. The Closet 3:10, 5:10, 7:10, 9:10 (also Fri-Sun, 1:10). The Curse of the Jade Scorpion (starts Fri) 3, 5:15, 7:30, 9:45 (also Fri-Sun, 12:45). The Deep End 2:45, 5, 7:15, 9:30 (also Fri-Sun, 12:30). Hedwig and the Angry Inch Wed-Thurs, 3, 5:15, 7:30, 9:40.

Berkeley area

ACT I AND II 📻 P Center/Shattuck, Berk. 843-3456. Ghost World 7, 9:30 (also Sat-Sun, 1:30, 4:15). Hedwig and the Angry Inch 7:15, 9:45 (also Sat-Sun, 1:45, 4:30).

ALBANY & 📻 1115 Solano, Albany. 843-3456. The Deep End 6:45, 9 (also Sat-Sun, 1:45, 4:15). The Closet 6:30, 8:45 (also Sat-Sun, 1:30, 4).

CALIFORNIA 📻 P Kittredge/Shattuck, Berk. 843-3456. Made 3:20, 5:25, 7:30, 9:40 (also Wed-Sun, 1:15). Rat Race 3:15, 5:30, 7:45, 10 (also Wed-Sun, 1). Sexy Beast Wed-Thurs, 1:10, 3:10, 5:10, 7:15, 9:15; Fri-Tues, 9:15 (also Fri-Sun, 7:15). Shrek Fri-Tues, 3:10, 5:10 (also Fri-Sun, 1:10).

ELMWOOD 2966 College, Berk. 649-0530. Himalaya 2:25, 7. Lumumba Fri-Tues, 4:45, 9:25. Monty Python and the Holy Grail Fri-Tues, 4:50, 9:20. Moulin Rouge Fri-Tues, 4:20, 9:15. Songcatcher 2:40, 7:10 (Fri-Tues, 2:30 show replaces 2:40 show). Startup.com Wed-Thurs, 4:50, 9:25. Thomas in Love Wed-Thurs, 5:05, 9:20. Under the Sand Wed-Thurs, 3:05, 7:15. With a Friend like Harry Wed-Thurs, 4:35, 9:10; Fri-Tues, 2, 6:55.

EMERY BAY & 📻 P 6330 Christie, Emeryville. 420-0107. Call for times. American Outlaws, American Pie 2, Captain Corelli's Mandolin, Ghosts of Mars (starts Fri), The Others, Planet of the Apes, The Princess Diaries, Rat Race, Rush Hour 2.

OAKS & 📻 1875 Solano, Berk. 526-1836. Bridget Jones's Diary Wed-Thurs, 9:35. Captain Corelli's Mandolin 1, 4, 7, 9:45. Cats and Dogs Wed-Thurs, noon, 3:30. The Curse of the Jade Scorpion (starts Fri) noon, 2:20, 4:40, 7:15, 9:30. Moulin Rouge Wed-Thurs, 7:15. Shrek Wed-Thurs, 1:45, 5:15.

ORINO & 📻 4 Orinda Theater Square, Orinda. 254-9060. American Outlaws Fri-Tues, 11:45a, 1:30, 3:15. Jay and Silent Bob Strike Back (starts Fri) noon, 2:20, 4:45, 7:15, 9:30. The Others Wed-Thurs, noon, 2:20, 4:45, 7:15, 9:45; Fri-Tues, 5:15, 7:30, 9:45. Planet of the Apes Wed-Thurs, 12:30, 3:30, 6:30, 9. The Princess Diaries Wed-Thurs, 1, 4, 7, 9:30; Fri-Tues, 11:45a, 2, 4:20, 7, 9:15.

SHATTUCK CINEMAS & 📻 2230 Shattuck, Berk. 843-3456. Adventures of Felix Wed-Thurs, 1, 3:15, 5:30, 7:45, 9:55. All Over the Guy Wed-Thurs, 12:55, 3:20, 5:25, 7:40, 9:50; Fri-Tues, 4:40. American Outlaws Wed-Thurs, 12:50, 3, 5:15, 7:30, 9:45; Fri-Tues, 2:20, 6:50. American Pie 2 12:45, 3:05, 5:35, 7:50, 10:05 (Fri-Tues, 3 show replaces 3:05 show). An American Rhapsody Fri-Tues, 2:10, 4:45, 7:25, 9:40. America's Sweethearts Wed-Thurs, 1:45, 4:20, 6:40, 9. The Anniversary Party Wed-Thurs, 1:40, 4:15, 6:50, 9:25; Fri-Tues, 1:50, 7:15. Bubble Boy (starts Fri) 12:55, 3:05, 5:15, 7:20, 9:30. Cats and Dogs Tues, 1:10, 6:30. Ghosts of Mars (starts Fri) 12:40, 2:55, 5:10, 7:25, 9:50. Greenfingers Fri-Tues, 1, 3:15, 5:25, 7:35, 9:40. Jackpot Wed-Thurs, 7:05. Lumumba Wed-Thurs, 2, 4:30, 9:40. Memento Wed-Thurs, 2:10, 4:45, 7:15, 9:45; Fri-Tues, 4:30, 9:55. Quadrophonia Fri-Tues, 2, 4:35, 7:10, 9:45. Rush Hour 2 1:05, 3:10, 5:20, 7:25, 9:35 (Fri-Tues, 7:30 show replaces 7:25 show). The Score 1:10, 3:50, 6:30, 9:15 (Tues, no 1:10 and 6:30 shows).

UA BERKELEY 📻 2274 Shattuck, Berk. 843-1487. Call for times. Jurassic Park III, Legally Blonde, Original Sin, Osmosis Jones, The Others, Planet of the Apes, The Princess Diaries, Spy Kids, Summer Catch (starts Fri), Tortilla Soup (starts Fri). ♡

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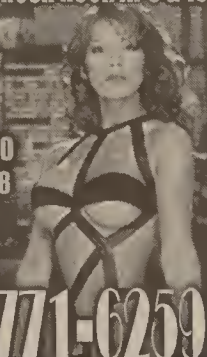
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College-educated, educated, well-dressed, open-minded, honest, sweet, down-to-earth SAF, 39, seeks SM, 30-45, for a happy ending. ☎3417

FUN AND EASYGOING

SWF, 41, 5'6", brown/blue, tall and slender, likes movies, shopping, dining out, fitness. Seeking humorous, easygoing, fun-loving SM for friendship first. ☎3045

WANNA SNOW ME AROUND?

Attractive, easygoing WF, 36, 5'9", blonde, occasional smoker, enjoys strong black coffee, sushi, red wine, and vintage vinyl. Seeking male, 29-45, for friendship. ☎3562

FULL-FIGURED MONICA...

seeking Chandler! Seeking SM, 30-40, to hang out and have good times with. All the usual stuff-movies, concerts, walks, more. Sense of humor a must!! ☎3560

ARTSY? MUSICAL?

Beautiful African-American woman, early 30s, seeks cute, cultured, romantic, creative SWM, 25-35, who enjoys art, live bands, and foreign/independent films, for friendship, possible romance. ☎3499

INTENSE AND HONEST LOVER

Fun-loving, honest SWF, 31, enjoys dancing to Latin and Caribbean music, romantic evenings. Seeking SM, 28-35, in touch with his feelings, for possible LTR. ☎3472

AN IMPOSSIBLE SEARCH

I'm very picky, and seeking someone who is open-minded, cleft leaning, loves animals, the simple things in life, smiles, is college educated and loves affection. ☎3646

YOUTFUL

Artistic, attractive, SJF, 60's, 5'5", 118lbs, health conscious, enjoys tap dancing, working out, jazz. Seeking healthy, unencumbered SBM, 58-70, with similar interests. ☎3143

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adventures in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. ☎3065

HII!

Petite, perky SWF, 45+, seeking a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. ☎1255

FUNNY FAT FOL-MOUTHEO FE-LINE...

49, 5'6", fair/blue, artist, writer, performer, leftist, seeks smart, funny, alive counterpart. Must like dogs, movies, theater, comedy, fun, travel, romance, responsibility, yourself. No wimps, ne'er-do-wells, polyester, smokers, drunks, or Neil Diamond records. ☎3604

RUBENESQUE BABE

Adventurous, smart, creative, mildly insane, undercover bad girl, DWPF, 30s, seeks stable dude, professional male, 27-40, into rock 'n roll, art, pop culture, cooking, kinky sex, outdoor fun, for friendship, possible LTR. ☎1707

LOVE IS WHAT I WANT

SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. ☎1209

SNARE LIFE AND SOULMATE

Financially secure, emotionally intelligent, physically fit, sweet natured, slender, professional AF, 40, 5'4", mature, affectionate, loves travel, film, music, books, dance, exploring new ideas, and cultural events. Looking for a loving man with similar interests, for friend, partner, and lover. ☎1580

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OESPERATELY SEEKING

Attractive, semi-materialistic SWF seeks attractive, honest SWM, early-30s to mid-40s, who loves animals, for a friendship first and possible LTR. ☎1468

SCANDINAVIAN BLONOE

Tall, attractive woman, mid-50s, seeks 180 degree relationship with charming, educated, attractive SBM, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. ☎1464

SEXY TRIPLE OS...WANNA TASTE?

BF, 5'2", 145lbs, 4DDDD, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? ☎9665

BEAUTIFUL INSIDE AND OUT

SJF, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. ☎1391

FUNNY GUY?

Big, beautiful, active, attractive SWF, 31, seeks active, fun, reasonably good-looking guy for relationship. Please be open-minded. ☎3276

NEVER MARRIED

SF, 39, black hair, loves reading good books, watching good movies. Seeking nice, wonderful, trustworthy male with sense of humor. ☎3278

LIVE MUSIC, BOOKS, & BEACH

Those are just some of my favorite things. SF, 26, California native, seeks fun, down-to-earth SM, 25-30ish, to share good times, good discussions, good food. Believe in something. ☎3256

PRETTY PUERTO RICAN

49 years old, seeking tall, handsome man, 50-70, 5'11"-6'2", 190-250lbs, with salt-n-pepper or white hair. Sense of humor and down-to-earth. So let's talk! ☎6922

CUTE ASIAN

SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! ☎9456

ASIAN MERMAID SEEKS AQUAMAN

Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. ☎1003

EDUCATED

Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. ☎7797

CALL ME IRRESISTIBLE

East Bay, sweet, intelligent, financially secure beauty seeks professional, 50-65, culturally diverse, with social interests and similar qualities. ☎6989

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. ☎8317

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. ☎8321

EBONY SEEKS IVORY

Very attractive, passionate, affectionate BPF, house owner, seeks progressive, sophisticated, classy WM, 42-54, 5'10"+, for romance, monogamy and more. ☎1701

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... ☎8145

OALE EVANS SEEKS ROY ROGERS

Cute SJF, 50, low maintenance, no baggage, enjoys flea markets, board games, cards, movies, dining out, weekend happenings in the city, parks. Seeking honest SWM, 50-65, N/S, N/D, nature/pet lover. ☎5475

JEWISH CHER TYPE

50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. ☎5487

BERET-WEARING BRUNETTE BELLE

Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, blues, classic film, theater, fine art, cooking, travel, and anything French. ☎1428

NURTURED BY THE 60S

Petite, snuggly, passionate mid life female, peace-nick, loves music, (guitar, writing), yoga, biking, laughter. Seeking kind, communicative, sensual, spiritual man, N/S, for slow dance toward LTR. ☎3266

BOYFRIEND

Are there any kind, honest SWM 35-43, H/W proportionate, N/Drugs who are seeking a LTR? Sweet, quiet, caring SBF enjoys one on one conversation and pizza. Loves movies. No children. ☎3402

SOUND FAMILIAR?

Independent, direct, compassionate, physically/emotionally appealing SBF, 28, great kisser, better communicator, enjoys reading, dancing, live music, camping. Seeking communicative, unpretentious, witty SM, 6'+, N/S. ☎3389

METALLICA FAN

SJF, 33, seeks SWM, 33-39, who enjoys movies, Reno trips, concerts, clubbing, for friendship. ☎3677

UN-YUPPIE PROFESSIONAL TO BE

49 and cresting, N/S, N/D, nearly fit (but not *to be tied*), down-home values. You similar, but male? Date now; serious later, if possible. ☎3585

SEEK QUALITY RELATIONSHIP

SWPF, fun-loving well-read, witty, seeks SWPM, 36-46, good communicator, open-minded, not PC. Enjoys dancing, outdoors, politics. Seeking partner to share life's adventures. ☎3124

LEGALLY BLIND AND BEAUTIFUL

Tall, fiery female, 52, seeks real, entertaining, wise, worldly, well-rounded, witty, open-minded gentleman, who loves animals, for companionship. Must have been insight to see my disability as an adventure that can enrich your life and make it more interesting. Let's talk. ☎3528

SPIRITUAL

Wise, vegetarian SWF, 31, seeks same in SM, 26-36, for friendship. ☎3354

NAPPILY IMPERFECT

Fun, responsible, spiritual, creative, easygoing, neurotic, intelligent, attractive, plus-sized SWF, 38, seeks fun-loving geek. ☎3319

LOOKING FOR ADVENTURE

Retired SBF, 67, new to area, seeks SM to grow old together with. ☎3519

BRAZIL SUMMER

Sexy, happy, petite, classic, intelligent woman seeks handsome, financially/emotionally secure, educated gentleman, 55+, for relationship and love. ☎3429

SINGLE WHITE FEMALE

independent SWPF, 5'5", 120lbs, red/green, enjoys travel, movies, biking. Seeking SWM, 35-45, with similar interests, for possible relationship. ☎3409

men seeking women

FEMALES BEWARE

WCM, 33, 5'9", light brown/green, occasional drinker, no children, seeks female, 20-30, 5'2"-5'7", no children, for friendship, possible relationship. ☎3593

FOR YOU

This male, 37, 5'9", light brown/brown, social drinker, N/S, no children, seeks a female, Berkeley area, for relationship. ☎3598

NEW KID IN TOWN

HCf, 30, 5'8", dark brown/blonde, N/S, occasional drinker, no children, seeks female, 20-30, for friendship, possible LTR. ☎3577

LET'S SNARE SOME FUN!

WM, 37, 5'7", 160lbs, buzzed hair, goatee, no children, N/S, enjoys traveling. Seeking a woman, 18-32, with various interests. ☎3561

SENIORS!

Smart, well-travelled SM, 26, seeks intelligent, fit gal, 25-30, for friendship and possible romance. ☎3559

LOOKING FOR A OATE

Gainfully employed, health-conscious, politically moderate DAM, 33, N/S, occasional drinker, N/Drugs, seeks a woman 21-35, for dating. ☎3060

I STILL BELIEVE IN YOU

CM, 40, smoker, seeks a patient, understanding, smart woman, 34-42, with a sense of humor, who enjoys fireplaces on rainy night. ☎3500

I JUST SEE THE AOS!

BM, 28, 6'1", black/brown, occasional smoker, no children, enjoys action/documentary movies. Seeking a woman, 20-29, for friendship. ☎3526

ECCENTRIC, ADVENTUROUS...

positive, optimistic, straightforward WM, 33, N/S, no children, seeks a woman, 21-35, for friendship, possible LTR. ☎3475

DOWN TO EARTH

SWM, 5'6", 160lbs, enjoys outdoors, extreme sports (snow boarding, mtn-biking, wake boarding), dancing, cooking, languages, traveling, playing guitar. Seeking fun, adventurous SF, 18-40, for possible LTR. ☎3473

OOPE BEATS AND SEXY CNICKS

Male, 25, no children, enjoys skateboarding, partying, camping, biking, tennis, barbecues, batting cages, and cheesecake. Seeking a woman, 21-25, with similar interests. ☎3427

SINGLE IN ILLINOIS

SWM, 29, N/S, father of two, business owner, seeks SF, 21-35, for friendship. ☎3413

SM IN THE SAN FRANCISCO AREA

SWM, 25, 6'1", occasional drinker, slim, trim, N/S, no children, seeks SF, 18-29, 4'6", who loves music, for LTR. ☎3387

SWEETEST GIRL ON EARTH

Could it be you? SWM, 32, cute, funny, romantic, passionate, sensitive, playful, intelligent, all-around great guy, seeks someone to adore. ☎3621

AFFLUENT BUSINESSMAN

Handsome male, seeks playmate, 18-35, to spoil. ☎1548

LOVER OF LIFE SEEKS PLAYMATE

SJM, 45, 5'11", 170lbs, dark brown/black, N/S, no children, enjoys working out, beaches, hiking, and weekend getaways. Seeking independent, strong multiracial woman, 30-36, N/S, N/Drugs. ☎1345

HI THERE!

SWM, 42, tall attractive, European, seeks SWF, over 5'6", likes blue jeans, sense of sophistication, patient and outgoing. ☎3414

SEEKING LIFE PARTNER

Well-educated SWM, 44, N/S, seeks SF, 30-45, for friendship first and a possible LTR. ☎3418

EAST BAY SAILOR SEEKS LADY

College-educated SWM, 50, smoker, grown children, enjoys quiet evenings at home. Seeking SF, 35-45, for friendship. ☎3419

OLO-FASHIONED VALUES

Educated SWM, 49, N/S, enjoys quiet evenings at home. Seeking SF, 18-30, for friendship. ☎3422

CAN BEAUTY BE AGELESS?

Are you 40-55, happy with your age, have physical and inner beauty, great senses of humor and intelligence? I'm WM, 45, let's talk. ☎3313

LOOKING FOR ADVENTURE

SWM seeks SWF who is tomboy by day, love goddess by night, for poetry, romantic walks, camping, boating, amusement parks. ☎3651

ARTISTIC TYPE

Attractive, intuitive, slightly off beat SWM, young 53, seeks attractive, bright, creative SF whose grace and kindness will be appreciated. ☎3332

ATHLETIC GUY

Handsome HM, 51, 6', 190lbs, N/S, enjoys sports, outdoors, working out, concerts, music. Seeking attractive, romantic honest SF, 40-55, N/S. No games. ☎3353

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. ☎7798

NATURE LOVER

Adventurous, independent, outdoor-loving male, seeks folks, who love to explore the Bay Area's wild places. All ages, hikers and bird-watchers welcome. ☎5337

WANTED: MATURE WOMAN

Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. ☎9556

PALE, LARGE-SIZED,....

Chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎8313

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. ☎6978

ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors, hiking, music, movies, museums, dogs, and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with similar interests. ☎6411

SEEKS SOULMATE

SM, 30, 6'1", 185lbs, brown/blue, likes football, tattoos, music. Looking for a lady, 21-45, who's confident and knows how to take care of herself. ☎3594

IT'S THE INSIDE THAT COUNTS

SM, 32, 5'6", curly black/brown, loves movies, horseback riding, trail walks. Looking for committed relationship with open hearted, nice woman. ☎3595

SEXY CABALLERO

Ole, senioritas. Sweet, loving HM, 35, dark/brown, enjoys long walks, good coffees, and fine wines. Seeking loving, friendly woman, 30-50. ☎3542

SEEKS SEXY & WITTY

Male, 6', 160lbs, black/brown, nice complexion, enjoys basketball, baseball, and DVD movies. Seeking witty B/H/WF, for LTR. ☎3589

SEEKING COOL, FUN TIMES

Male, 5'10", 170lbs, light brown/brown, enjoys working on cars, hiking, fishing, and biking. Seeking outgoing female for dating. ☎3590

SEEKING FAMILY-ORIENTED FEMALE

Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. ☎1271

NARLEY RIGON' ENGINE

Fun-loving, good man, 5'7", 170lbs, long black hair, loves music, riding and good buds. Seeking small-sized, humorous, caring woman, 25-35, friends first/LTR. ☎3564

STEPHANIE - CAFE OU NORO

B/5 at Eric McFadden. You with group, skit-raising friend. We switched seats. You caught my eye more than you realize. Meet for a drink? Doug ☎3589

INEXPERIENCED MAN

SWM, 35, wishes to meet SF, 25-40, to teach him the wonders of being with a woman. ☎3525

THE MUSIC OF CNANCE

Mission music junkie looking for just the right concert partner. I have the usual penchant for used books, garage sales, and geeky tv. ☎3529

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SINCERE GENTLEMAN

46, seeks considerate, affectionate, fun-loving, classy lady, for companionship, love, and commitment. Enjoys the outdoors, restaurants, cooking. Life is much better when you're in love. ☎9433

OO YOU KNOW NE?

Possibly the person I'm seeking doesn't read these ads. She should be honest, humorous, intelligent, cultured. I'm 38, psychologist of European extraction. Appropriate age difference. ☎3506

LOOKING FOR ATTRACTION

Light-skinned SM, 19, 5'11", 180lbs, brown/brown, musician, enjoys kicking back. Seeking someone to inspire me. ☎3507

BUXOM LADY WANTED

Big date

Dear Andrea:
It's me — the large but lovely lady who complained about the lack of opportunity for meeting men for sex. You stated in your response to me and to the gentleman who married an overweight woman he met in a chat room that the problem isn't that men don't like fat women; they just don't like women with bad attitudes. I thought your advice to me was pretty good up to that point. But how many fat women do you know? Fat ladies are well known for our hearts being as big as our asses. I realize that my somewhat angry letter is responsible for your idea that I can't get laid because I'm a surly malcontent, but actually, I tend to overcompensate by being overly kind and accommodating. I sometimes overhear men talking with their girlfriends, who look like they have heroin habits, and I cannot believe what I hear these men putting up with. These women truly have bad attitudes, yet they never seem to be without male companionship. I have certainly been looking but unfortunately have never yet met a guy like the one who said he fell in love with his wife's personality before he even knew what she looked like.

Sure, there are men who find me attractive, but unfortunately for me, many of these men do not appeal to me. I want sex, but with someone who is more or less a match for my personality and educational level. Maybe that makes me totally unreasonable and bigoted too, but thin women find this all the time — why not me? I realize that I am the only one who can solve my problem and that I have to look harder and be more open about what I want. But for heaven's sake, it's illegal to discriminate by making ethnic slurs or forcing nonwhites to sit in the back of the bus. But it's OK to wear a "No Fat Chicks" T-shirt, and the fat chicks are supposed to just grin and bear it or risk not making any friends.

Love,
Still lonely

Dear Still:

It is not OK to wear a "No Fat Chicks" T-shirt, but it is legal, as are "Beaver Patrol" and "Kill 'Em All and Let God Sort 'Em Out" T-shirts. When I admonished you about going around in what I perceived (wrongly) to be a permanent snit, I was by no means suggesting that you grin and bear assaults on your dignity. Anyone who would make personal comments or wear his revolting opinions on his chest in public is so far below you on the evolutionary ladder as to scarcely merit your notice. Still, wouldn't it be fun to put the little toad in his place? For inspiration, uppity fat chick Hanne Blank devotes a section of her book, *Big Big Love*, to the art of the snappy comeback, which is one reason I recommend it as often as I do.

You are absolutely correct that men put up with all kinds of crap from their girlfriends, just as women do from men, women do from women, and so on. I don't think, though, that giving your partner crap is the Divine Right of Thins. Some people are just mean, and some other people don't know how to stand up for themselves.

There's nothing remotely bigoted about wanting a partner who's funny and kind, who gets your jokes and understands your cultural allusions. That's just normal. You're a nice, smart person with good grammar, and you deserve a guy who deserves you back. Unfortunately — and you already know this — the real world doesn't work that way. I cannot count the number of people I know or hear from who are clearly "deserving" of love but don't appear to be receiving any. I went through a period like that myself and was nearly consumed by rage at the unfairness of it all. That kind of anger and bitterness is detectable at quite a distance and is a powerful partner-repellent. That's all I was trying to say.

Dating these days is highly competitive, so being overweight, like being bald, older, or financially "insecure," can be quite an impediment; I know. You have a lot to offer, though, and — I really hate to say this — you're just going to have to keep trying.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

sfbg | Connections

HOW ARE YOU
Smart, sexy, outgoing male. 5'11", broad shoulders, black/brown, engineer, no children, no pets, enjoys romance novels, ping pong, golf, and travel. Seeking female for casual relationship. LTR 3571

COMPANIONSHIP
Good-looking SWM. 46, 5'10", 170lbs, seeks attractive SF 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR 1338

BREAKING THE ICE
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. 8154

WALNUT CREEK AREA
SWPM, 6', 198lbs, N/S, retired, enjoys dancing, hiking, travel, films, exploring restaurants and museums. Seeking slender SWPF, 55-65, for sharing above activities 3218

COFFEE AND CREAM
SBM, 30s, 6'2", athletic, attractive and always smiling. Seeks SW/AF, who enjoys can delight, sightseeing, beaches and moonlit walks. 1811

RELATIONSHIP WANTED
SWPM, 54, seeks slender female, in forties, who would desire an athletic, blue-eyed businessman, 5'7", 150lbs, very handsome. Lives on peninsula. 3509

PLAYFUL & ADVENTUROUS
Loving, caring, sweet, nice SM, 45, 6'4", 190lbs, Leo, seeks similar, sincere SF, 30-50, race open 3516

YOU KNOW THE TYPE
Brown-eyed, handsome Maverick: Old World heritage, 50, 6', 200lbs, tired of games, needs traditional, attractive, intelligent inamorata who thinks outside the box. 3513

ACHIEVEMENT-ORIENTED...
petite, bright, sexy PF, 24-34, sought by knowledgeable, articulate, sexy, funny, handsome, super fit, kiss kissing doctor, 46. Want to grow? 3496

GOOD-LOOKING BRAZILIAN
SM, early 40s, enjoys yoga, soccer, movies, literature. Seeking attractive, slender woman who has depth and wants passion, communication, and love. 3482

TALL AND HANOSOME
Educated, romantic, playful, sincere, open-minded, easygoing BPM, slim, seeks attractive, slender female, 45+, for romance, social, and outdoor activities. 3116

PLUS-SIZED WOMAN
Kind, understanding, romantic, San Francisco-born HM, 53, 5'8", 175lbs, seeks romantic relationship with full-figured WF. 9901

EXCEPTIONAL
Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. 1319

RETIROED HARVARD GENTLEMAN...
seeks voluptuous, busty romantic partner, 50+, for friendship, fun, and romance. 3411

COMPANION SOUGHT
Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventuresome literary bohemian girl, 20-40. Let's go! 1967

ONE IN A MILLION

Successful entrepreneur, intelligent, has PhD, good-looking, 6' fit, works out daily, youthful 50's, kind, open minded, positive, spiritually aware, humorous, good listener who loves music, especially jazz, plays the sax, classical and opera, who enjoys ballroom dancing, hiking and skiing. Seeking a feminine, well dressed, trim, accomplished partner, 30-38, without children, who loves to laugh and smile, shares my interests, is artistic, warm, and spiritual, for creating a good life, a committed marriage, and children. 3346

UNCONVENTIONAL, UNCHERISHED?
Good-looking, happy man, 40s, of artistic/esoteric bent, seeks good-looking, happy woman, object misery, heartache, stir fry. 3348

LOOKING FOR SOME FUN
DWM, 38, 6'6", brown/blue, likes to party and dance. Seeking S/DF, 30-45, for friendship first. 3350

EMOTIONALLY AVAILABLE
SHM, 44, seeks A/BWF, 21-45 for relationship. 3649

FUNNY LADY SEEKING FUNNY MAN?
SWM, mid-50s, fun guy, shy yet outgoing, N/S, enjoy with me good books, regular and cable tv, close walks, films, laughter. Friendship first before LTR. 3647

NO HOLOS BARRED
Strong-willed trekking partner/confidant sought for country living (front/back) and long-term goals alignment. Me: North Bay engineer, 31. You: compassionate, fit, and practical. 3648

LOOKING FOR LOVE
Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. 8860

FRIENDLY, LONG-HAIRED A/HF
Sweet, successful, attractive, in shape. English PM looking for fun/love/LTR with passionate, petite(ish) A/HF, 20s-30s, ready to be appreciated, pampered and spoiled. 1873

A HANO 2 HOLO AN EAR 2 LISTEN
SWM, 42, 5'9", impotent but still in need of a friend, don't make much money, but obviously very honest and caring. West Contra costa county. 3217

ASIAN LAOY!
SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. 1058

BI-CURIOUS TOO?
Cute BiWM, 33 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar BiWM, 21-37, 1866

READY TO USE WHAT I'VE LEARNED
Queer descended from africans and natives, 38, 5'9", 155lbs, muscular, enjoys tennis, rollerblading, and skateboarding. Seeking male, 25-65, for friendship, etc. 3563

THE SEARCH CONTINUES
College-educated GM, 24, N/S, seeks similar GM, 18-26, for friendship first, possible LTR. 3421

LOOKING IN HAYWARD
Single white male, 47, no children, light smoker, in search of male, 18+, for casual relationship. Let's get to know each other! 3489

SEEKING SEXY TS
SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR 1565

NAKED WORKOUT
Harry, muscled, tattooed skin head, 5'8", 142lbs, seeks naked workout partner-private gym, weights, heavy bag, ring for wrestling, boxing, fist fighting- strip, pump, fight 3250

CHUBBY BUOY
Very friendly GAM, 25, 195lbs, black/black, enjoys telling for tunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company 8610

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. 9774

BEAUTIFUL BUTT NEEDS ATTENTION
Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descent, seeks daddy type for pleasure! 3036

DON'T MISS ME
Good looking, affectionate, caring GAM, 42, 5'5", seeks GWM, for relationship 3481

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV no reciprocation required. 8841

SLIPPERY RECTAL EXAM
Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes 9709

LOOKING FOR SOME FUN
SM, 27, seeks biracial SM, 24-28, H/W proportionate, for friendship first, possible LTR 1902

I COULD BE THE ONE
Attractive GAM, 41, seeks romantic, stable, kind GW/HM, 35-45 who enjoys travel, foreign films, laughter. You have nothing to lose and a possible mate to gain! 3316

WANT TO ESCAPE BIG CITY?!
SGM, 35, hours north from Bay Area, near big picturesque lake in woods, wishes to pamper slender male with swimmer's body and nice legs/buns! 3491

MAKE YOU SPIN
Sexy, sensitive Latin Leo, lover, 32, hung like a mule, drives a beamer, loves yoga, spinning, and other high heart rate activities. 3432

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. 8662

OREO LUST
Hot, super hung, attractive, slim WM seeks clean, slim BM to get hot with. 3582

READY TO GET REAL?
Fit, funny, smart, emotionally mature GWM, 48, 5'6", 145lbs, HIV-, meditative, seeks SM, 40s, in shape, similar profile, HIV-, for LTR. 3532

FEET ON THE GROUND?
GM, 40s, seeks compassionate, grounded, expressive GM who enjoys theater and long walks in the rain. Passions include travel, fine cuisine, foreign cinema. 3502

BIG MAN WANTED
Little black bear, 56, 5'9", 175lbs, HIV-, seeks cuddly white bear, 50-75, 180-220lbs, for at home play in Oakland. Prefer available single or divorced types. 3436

HANOSOME ARMENIAN
Good looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. 8156

SEEKING SOMEONE SPECIAL
Gentle, kind SBM, 42 bottom, seeks honest, down-to-earth SM for friendship first possible committed LTR 3398

MUSCULAR MAN
Interests includes movies, museums, work outs and music. Would like to meet muscular W/BM with similar interests for friendship, possible relationship. 3386

LAIO- BACK
Handsome, masculine, fit, 50, HIV-. Seeking feminine, fit, attractive, affectionate, HIV-, TG, OK for quiet times. 3352

COCOA TALES OF THE CITY
Beefy, blonde goatee, rugged top, hairy, 40-45, 190-200lbs, professional, desired by attractive, cocoa GBM, 40, goatee, Virginia native, into jazz, romance, and monogamy. 3312

SEEKING SOULMATE
Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercising, tennis, dining. Seeking similar male with similar interests for relationship. 3264

women seeking women

LOOKING FOR A FRIEND!!
Sweet, open-minded, short, fair-skinned SHF, 37, N/S, seeks honest, sincere, down-to-earth SM, age unimportant, for friendship first, possible LTR. 3493

HEY LAOY!
Silly, offbeat, cute, energetic WF college student, 20, N/S, seeks a stable woman, 18-23. What a great match! 3388

MISS THING
Spontaneous SBF, 5'4", full-figured, very beautiful, brown/hazel, loves shopping, movies, cooking, outdoors, reading. Seeking outgoing, open-minded SF for friendship first, maybe more 3627

GIRLFRIENDS
SWF, early 30s, seeks lady friends to go see good live music, shoot pool in bars in SF and East Bay. 3265

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. 9575

SUBMISSIVE SEEKS DOMINANT
She passes by me smacking of seduction, attitude, just enough scent of woman. Desire, as she moves on through. 3485

LOOKING FOR PARTNER
GBF, 37, one child, financially stable, seeks GF, N/Drugs, for relationship. Race open, no drama please. 3508

SWEET BROWN SUGAR
Full-figured, light-skinned, fun, outgoing, romantic SH/BF, 23, 5'6", looking for fun. Enjoys sports. 3512

STILL LOOKING
Pretty, tall, fit BF, 24. Seeking same in attractive femme, 24-30, who is interested in three somes. 3393

SEEKING SINGLE FEMALE SOULMATE
Attractive, intelligent, financially/emotionally stable, kind, friendly, easygoing, spontaneously affectionate, fun, fit SF, 40, seeks similar SF partner, green or blue eyes, for friendship, possible LTR 3693

KARAOKE
SWF seeks friend for karaoke, dancing, shopping, whatever I'm 5'10", pretty, fun, employed. 3667

CLASSY ASIAN LADY
Intelligent attractive fit female, 5'2", 135 lbs, 37, with brown hair and eyes seeks LTR with youthful and fit SWM, 35-55. My interest include films, dinners, dancing, and romantic evenings. Serious replies only. 1915

tv/ts

OPEN RELATION
M to F TS, in open relationship, seeks non-smoking, open minded, liberal, middle-aged person for LTR. I'm reasonably attractive, HIV-, and so are you! 3480

TG LAOY WANTED
Easygoing SWM, 6'1", 185lbs, is seeking an interesting, intelligent TG lady for possible LTR 2024

missed connections

MISSION GOODWILL HELLO
Me African-American male, 40s. You Asian-American female with the most beautiful smile I have ever seen. We "met" Wednesday, 8/15/01, 5:30, at Goodwill. Wanna meet? 3656

2 YOGA GRRL, GEARY/OIV BUS...
8/01, evening. Where are you? Chatted about Hatha and boring job. Seemed to get a bit. Sorry, didn't say bye, clumsy mistake. Call me please! 3566

MOTORCYCLE CHICK
Highway 680 and 24, July 13th. You: tight black leather pants, white shirt. Me: Wm, red Ferrari. Cycle ride? Lunch? Or? 3424

GIANTS GAME 7/7
You: Gray t-shirt, dark warm-up pants, section 1037, multi-racial? Me: red hair, jeans, caught me looking. 3391

HI SOPHIE...
Met you at Tennessee Valley Sunday, July 22. Want to do a trail run together? My name is Dave. Let's talk more about Sweden, Norway! 3392

07/01 TAOHE BUS TO S.F.
Had fun on Greyhound with you: tropical shirt, curly brown hair, tall. Let's tell more jokes next trip to Tahoe. Redhead wants to be buddies. 3675

SPARKY'S OINER
You: sexy dreads. Me: lots of ink, 7:00 happy hour. You sent over 1 beer, and we exchanged numbers. I lost yours. Please call 3650

YOLANOA
I called to respond to your ad the week of the 6th. I accidentally erased your phone number. Please leave it again. 3601

JAMES
You came into Rizzoli Book Store, Wednesday 8/8 and I got tongue-tied. I remember you well. Please call Justin 3567

PEGGE FROM YELAPA
You left me wrong number on the voice mail! Please call again! Chris 3673

activity partners

HEY JIBZ... IN THE IMMORTAL...
words of Cher, "if I could turn back time" I would. C-mon Sister Sledge cut me some slack. Por favor! Lesbians, NO! Lets be friends. YES! 3655

TO ORESS OR NOT TO ORESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. 9579

BackSeat CONNECTIONS

women seeking men

FAT FUN

You love to pamper and please. You're generous. You desire sexy women of lush abundance, with mounds of soft, cushiony flesh. I'll be your buffet. ☎ 1497

HELP!

Adorable angel needs emergency help! Petite, curvy, intelligent. Looking for serious mutually beneficial relationship. ☎ 1807

CONNIVING LADIES WANTED

Gorgeous married AF, 25, seeks attractive SF, 18-25, to entice BM into fun and frolic. Must be conniving and adventurous. Need caught with pants down. ☎ 1878

IN NEED OF GENEROUS GENTLEMAN

Exotic, petite, Hawaiian/Asian beauty seeks a generous gentleman in exchange for passion and companionship. A mutually beneficial relationship. ☎ 1816

A NEW IDEA

Mature SBF seeks SM for serious LTR that involves spanking and lots of oral. ☎ 2032

EBONY BEAUTY

In Sacramento. This sophisticated, classy former model seeks unique arrangement with a very wealthy and generous gentleman, 50-60. You won't regret responding to this ad. ☎ 2047

SEXY GUY

Muscular, attractive SBM, 22, 5'7", 145lbs, braided hair, seeks honest, secure SF for wild times. ☎ 2009

men seeking women

MISTRESS WANTED

Looking for slim, attractive, strict mistress who loves to punish and humiliate in any way she likes. Please leave a message! ☎ 2091

TOTAL PACKAGE

Sexy and brainy, Eurasian male, 31, with sharp tongue and wild streak to match, seeks partner in crime to keep me in trouble. ☎ 1635

PRETTY WOMAN WANTED

SM, 34, 6', 175lbs, professional, enjoys music, travel, sports. Seeking good-looking woman, 21-30, for good time in San Francisco area. ☎ 2039

ABNORMAL FUN

SAPM, 35, 5'4", 150lbs, with voracious sexual appetite, seeks woman for mutual discreet satisfaction. ☎ 2040

PARISIAN MAN

Fit, mature man, 40, N/S, seeks friend for casual dating, fun and adventure. Serious inquiries only. ☎ 1638

INTERESTED

Italian-American man, 46, 6'3", slender, well-built, seeks intimate encounters with women, 35-55, who are interested in the same. I love foreplay, have stamina. All cultures. ☎ 2037

NEGLECTED HUSBAND

Married white male, 42, fit, handsome, and successful, seeks sexy, slim lady for passionate encounters. Deprived for years and waiting to pleasure and be pleased. ☎ 1721

A FLAMING TV

With great body, and Rubesque woman, seeks similar, sexual, loving couple, over 50. Shaved everywhere, high heels, feather boas, 5'11", and 5'3". ☎ 1962

LOVE OLDER WOMEN

Clean-cut, smart, attractive SWPM, 35, 6'1", 170lbs, seeks cute, in shape female, 40s-50s, for discreet, passionate encounters. ☎ 1963

I LIKE SUBMISSIVE WOMEN

Seeking nice female who needs to be spanked, used, and loved. I'm a nice, gentle BM, 49, 6'3", 275lbs, in East Bay. ☎ 1964

A HARO WOMAN IS GOOD TO FIND!

SWM seeking fit/bodybuilding goddess to worship! Girls with muscles - such a turn on. Tall girl preferred but not necessary. Will be your friendly admirer! ☎ 1955

NO HOLDS BARRED

No disqualifications. DBM, 36, 5'11", 215lbs, black/brown, passionate, extremely emotional, hardcore, kinky, freaky, wild, enjoys oral sex, massages, being licked all over, doggy style position. ☎ 1954

I LOVE MARRIED WOMEN

They are the best to play with. It always feels better when you sneak it. Sexy, secure SPM, 29, seeks occasional play friend. ☎ 1891

OLDER WOMAN WANTED

Handsome SWM, 32, 5'6", 140lbs, intelligent, clean-cut, seeks female, 40s-50s, for discreet, ongoing, kinky sex. ☎ 1889

EXOTIC ENCOUNTERS

Very good-looking, married WM, 33, seeks a fit female, 20-40, for exotic encounters. ☎ 1881

PLAYMATES WANTED

Active, easygoing SWPM, 30s, looking for easygoing, active SPF, 20s, to have day and nighttime fun with. ☎ 1876

FREAK MY BLACK GIRL!

Girl: twenty with big, brown ass. Boyfriend: 40, with thin, white 8". Seeking mandingo hung 12" to fulfill her first orgasm. ☎ 1439

SEEKING EROTIC ADVENTURE

SM, 28, seeks busty women for exotic, erotic times in the San Leandro area. ☎ 1798

BI BLACK MAN...

35, handsome, clean, discreet, seeks couple, 35+, for fun, safe times. Pick up that phone! ☎ 2041

men seeking men

STRAIGHT, HANDSOME MAN, 30S

Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. ☎ 1138

CUTE BOTTOM

Male, 30, likes tops, under 45, for wild times and fun moments. Call if you're looking for a good time! ☎ 2089

BIM...

is looking to have oral sex or sixty-nine with men that have cocks seven inches and bigger, uncult, blacks, or couples a plus. ☎ 1176

HOT & ANXIOUS

Bi-curious young AM, 25, seeks other males for first time encounters. Emeryville area. ☎ 1710

GAY MALE

Cute GWM, 34, 7.5" cut, seeks any man who likes to suck and then get f**ked so I can shoot my load. ☎ 1632

POP MY CHERRY IN CENTRAL CC

Good-looking DWM, 40s, 6', 190lbs, blond, novice orally, digs dicks. Smooth, seeks similar natured top who pumps cherry butt. Looks unimportant. Hygiene, enthusiasm, prowess a plus! ☎ 1712

EXPLORE YOUR BI SIDE

Sebastian BiH/BM, 26, versatile, outgoing, good-looking, a great lay, excellent sense of humor, seeks financially fit gentlemen. ☎ 1894

WANT A BUDDY? ME TOO!

Attractive, man seeks smooth, H/W proportionate WM, under 35, for mutual man-holding. Share experiences, fantasies, porn, and guy talk with cute AM, 31, 5'9", 151lbs. ☎ 1884

SEEKING SUGAR-DADDY

GM, 19, seeks fit GWM, 25-40, with chest hair, for good times behind closed doors. ☎ 1873

ASIAN

Married BiM, in good shape, healthy, seeks Bisexual, 30-50, for long term friendship. Any race. No STDs. ☎ 1877

SUGAR DADDY SOUGHT

Attractive bi Latin Boy seeks generous, wealthy, fit, well educated & traveled gentleman for a mutually beneficial relationship. Ages 30-60. ☎ 1812

SEEKS SUGAR DADDY/RELATIONSHIP

SM, 18, seeks sugar daddy for a mutually beneficial relationship. Serious inquiries only. ☎ 1796

SEEKING MASCULINE MAN

SM, 28, seeks hot man for hot times in the San Francisco area. ☎ 1797

TOP NEEDED

SHM, 5'10", 210lbs, brown/brown, inexperienced, discreet cross-dresser, bottom, seeks TV's/TS's, Bi or gay white men, well-endowed, financially secure. A friend is good too. ☎ 2050

women seeking women

BUSTY, BIF, 20S...

5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-33, to play with/massage/explore/taste our bodies romantically together. ☎ 1153

BUSTY, SLIM, PRETTY, BI GIRL

Bif, 20s, seeks another fit Bif, 18-55, for soft, romantic, sensual caress, massage and cuddling. ☎ 1217

SEEKS OPEN RELATIONSHIP

BiF in East Bay, seeks same for casual dating. I am committed to a man, no threesome or watching. Looking to meet a nice lady. ☎ 1451

LOOKING FOR FUN

Attractive Bif, 5'2", 110lbs, seeks Bif to have fun with. I have a boyfriend, it would be ideal if you had one also. ☎ 2048

three's company

PENINSULA PLAYFUL COUPLE

Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passionate and friendship a plus. ☎ 1259

ALL EYES STOP HERE

Cut through the chase. HM, WF, early 20s, seek couples, 18-45, for safe, clean fun, sexual exploration. Very curious, open-minded. Hotter the better! ☎ 1393

EBONY & IVORY LOOKING FOR YOU

WM and Bif8F seeks other couples or interested female for play on the East Bay. ☎ 1941

THRICE IS NICE

Healthy, attractive, professional couple seeks healthy, attractive female. BD/SM. We are fun and like to share. Always safe and consensual. Always erotic. ☎ 1882

BE OUR PLAYMATE

Attractive, fun AF and WM couple, late 20s, seeks fun, attractive female for our first time. Let's tease, touch, kiss, dance, and maybe more. ☎ 1879

SEXY CHOCOLATE DOD

Sexy, Latino, chocolate female, 5'4", 44DDD-29-37, seeks generous couple for tasty pleasures and more. Come have a good time with me. ☎ 1857

FIRST BI TRY

Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel seeks safe, petite, disease-free couple with BiM, possibly discrete LTR. ☎ 1489

2 + 1 = 3

Handsome, open minded, fun SM, 5'10", 160lbs, loves sports, music. Seeking two women to excite me and teach me what I need to be taught. ☎ 2049

tv/ts

ADVENTUROUS

Small, straight male, 45, slim, brown bottom, seeks functional, white TV/TS, 22-35, disease-free, for occasional intimacy. Your pleasure is mine. ☎ 2029

HOT, SEXY TV

Very passable, kinky TV seeks TV/TS/CD. I love french, greek, porn, couples, groups, even your best friend. You can film, too. ☎ 1892

THE BEST OF BOTH WORLDS

Attractive, caring, loving, submissive black female, 30s, seeks female-to-male, hermaphrodite, or very butch women, 30-50, race unimportant, for dancing, movies, dinner. Let's just have fun. ☎ 1890

DOMINANT SHEMALE/TRANSSEXUAL

AM, 35, 5'11", 180lbs, seeks fit, well-endowed TRANSEXUAL top, 20-40, nice breasts +, for fun times. San Francisco area. ☎ 1734

bd/sm

SEEKING SUBMISSIVE

Tall, handsome master seeks submissive girls for play. First timers okay. Must be discreet. All calls answered. ☎ 2031

BIG BROWN EYES

Submissive SWM, 26, with an attractive body, seeks white dominant woman, 40s-50s. ☎ 1939

GIVES HARO SPANKINGS

Mature WM, 59, gives long, hard, intense spankings to bad, little, full-figured, mature girls for my pleasure. Call me now. Do it now. Now. ☎ 1397

HARD SPANKING NEEDED

SWM, 39, 5'11", 250lbs, seeks singles or couples to put a good, hard blazing on my backside. Serious only. ☎ 1896

TIME HAS COME...

You have dreamt it, time to live it. Tall, blond dominant will bind and punish you as you require. Are you adventurous enough? ☎ 1819

I SPANK, YOU SUCK

Worship my beautiful cock and balls girl, while I spank you tender ass. Lick me good, sexy slut, and you'll get a licking yourself. Maybe more. ☎ 1080

fetish/fantasy

SMELL MY SWEET PUSSY!

Love the smell of sweet pussy? Selling my sweet, wet, panties, at reasonable prices. Satin, cotton, G-string, thong! Leave e-mail address clearly on the message. ☎ 1960

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to render your tense flesh supple, soft. A skilled masseur is what you need to return your feminine body to its natural state of bliss. ☎ 1957

BM AVAILABLE, NO STRINGS

Open-minded BM, 41, 5'11", 205lbs, available for classy, attractive, fit, WF or couple, 30+, long-term optional. Decent, good-looking, intelligent, fit, energetic, hot! ☎ 1880

FOOT WORSHIPPER?

Soft soles, trim ankles, high arches, elongated toes, perfectly pedicured. Worship, kiss, and lick my sweet feet and sexy footwear. Generous gentleman only. ☎ 1821

GOLDEN SHOWER FANTASY

Mature WM seeks women, 40+, who would like to give long golden showers for mutual pleasure. ☎ 1471

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Body & Soul Readers' Poll

Return this readers' poll by September 12th and you'll be entered to win a drawing for 2 free passes to the Renaissance Pleasure Faire August 25th- October 11th, 2001 (Drawing held on September 13th)

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What is your vote for the Bay Area's

Best resort/spa

Best metaphysics shop

Best hair salon

Best chiropractor

Best dentist

Best yoga instructor

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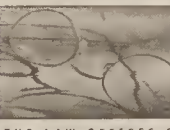
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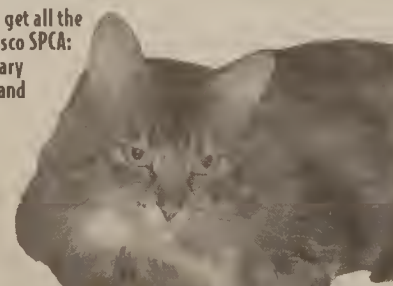
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Sierra (#136122)Greetings! My name is Sierra and I'm a little lady hoping to find a really special home. As you can see I'm a beautiful gal with silky soft long hair, and it is always a pleasure for someone to run their hands gently through it. I'm a 3-year-old brown and white tabby, and can be quite affectionate, with the exception of other kitties - I do not prefer their company. Though I do love the attention of people, and I know I will be the very best companion to the right ones. Could that be you?

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Sierra

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250469 The following person is doing business as CLADOAGH COFFEE, ADDRESS, San Francisco, CA 94112: Brien Kramer, 2501 18th Ave., San Francisco, CA 94116. This business is conducted by an individual. Signed Brien Kramer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on July 24, 2001. **August 1, 8, 15, 22, 2001. L# 354401**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 249966 The following person is doing business as NUCEANN, 1788 Union Street, San Francisco, CA 94123: Stephen S. O'Donoghue, 1788 Union Street, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date June 26, 2001. Signed Stephen S. O'Donoghue. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 2, 2001. **August 8, 15, 22, 29, 2001. L# 354504**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250272 The following person is doing business as COLLECTIVEWEST, 49 Broderick St., San Francisco, CA 94117: Paul Turner, 49 Broderick St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 16, 2001. Signed Paul Turner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 16, 2001. **August 8, 15, 22, 29, 2001. L# 354505**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250256 The following person is doing business as DUVAL ASSOCIATES, 101 Cervantes Blvd #303, San Francisco, CA 94123: Diana Katherine Duval, 101 Cervantes Blvd. #303, San Francisco, CA 94123. This business is conducted by an individual. Signed Diana K Duval. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 13, 2001. **August 8, 15, 22, 29, 2001. L# 354506**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 306536 The following person is doing business as ANGELFINS, 484 37th St. #105, Oakland, CA 94609: Amy Caroline Nuara, 484 37th St. #105, Oakland, CA 94609. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious business name listed herein. Signed Amy Nuara. This statement was filed with the County Clerk, Recorder of Alameda County, CA by Patrick O'Connell, on July 11, 2001. **August 8, 15, 22, 29, 2001. L# 354507**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250679 The following person is doing business as THE BRONX REVOLUTION CABARET, 1776 Mission St., San Francisco, CA 94103: Sean M. Kelly, 2911 Capp St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date August 1, 2001. Signed Sean Kelly. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on August 1, 2001. **August 8, 15, 22, 29, 2001. L# 354508**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322811 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of SAID ZOUDAD Change Of Name. The application of SAID ZOUDAD for change of name, having been filed in Court, and it appearing from said application that SAID ZOUDAD has filed an application proposing that His name be changed to LAURENT S. ZOUDAD. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 11th day of September, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 11th day of July, 2001. Ronald E. Quidachay, Judge of said Superior Court. **(August 8, 15, 22, 29, 2001). (L354501)**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323072 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: ALISSA JULES GEVERTZ filed a petition with this court for a decree changing names as follows: present name ALISSA JULES GEVERTZ, proposed name SYDNEY JULES GEVERTZ. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 17, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated July 20, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 8, 15, 22, 29, 2001. L# 354502**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250043 The following person is doing business as CD AD PADDED CELL PRODUCTIONS #21 S.F JAM ON THE GREEN, 1799 Union Street, San Francisco, CA 94123: Ronald L. Davis II, 3673 Georgetown Ct., South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date April 16, 2001. Signed Ronald Davis II. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 6, 2001. **August 8, 15, 22, 29, 2001. L# 354509**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250274 The following person is doing business as CD ADVENTURES, 1237 Pacific Ave., San Francisco, 94109. Nicole Louise Celaya, 1237 Pacific Ave., San Francisco, 94109. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 16, 2001. Signed Nicole Celaya. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alvaro, on July 16, 2001. **August 15, 22, 29, September 5, 2001. L# 354604**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250889 The following person is doing business as CITY BEAUTIFUL, 90 Rotteck Street, San Francisco, CA 94112: Derek Jon Yergler, 90 Rotteck Street, San Francisco, CA, San Francisco, CA 94112. This business is conducted by an individual. Signed Derek J. Yergler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on Aug. 10, 2001. **August 15, 22, 29, September 5, 2001. L# 354605**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250848 The following person is doing business as DATA COMM MANAGEMENT GROUP, 2030 Vallejo Street, # 203, San Francisco, CA 94123: Alan M. Warshaw, 2030 Vallejo Street, # 203, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Aug. 8, 2001. Signed Alan M. Warshaw. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Damon Scott, on Aug. 8, 2001. **August 15, 22, 29, September 5, 2001. L# 354606**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250801 The following person is doing business as WIND WOMEN PRESS, 800 Mission Street, San Francisco, CA 94103: Margaret Benshoof Holler, 800 Mission Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Aug. 7, 2001. Signed Margaret Benshoof-Holler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Aug. 7, 2001. **August 15, 22, 29, September 5, 2001. L# 354607**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250943 The following person is doing business as ZONE COMMUNICATION, One Post St., Suite 2190, San Francisco, CA 94104: Francine B. Zone, 246 Cazneau Ave., Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced to transact business under the above-listed fictitious business name in October, 1992. Signed Francine B. Zone. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, August 14, 2001. **August 22, 29, September 5, 12, 2001. L# 354702**

SECTION 8 APPLICATIONS

The San Francisco Housing Authority will be accepting applications for the Section 8 Housing Subsidy Program. Applicants must pick up applications at the following addresses during regular business hours from 8:00 A.M. to 5:00 P.M. beginning September 4th, 2001. **NOTE:** These are distribution stations only. Staff cannot answer questions regarding this process. Contact the SFHA at the number below. No applications will be mailed to anyone:

1237 Van Ness Avenue, 2nd Floor	90 Kiska Road	515 Cortland Avenue, Lobby
440 Turk Street, Lobby	2501 Sutter Street	City Hall, Information Desk
770 Golden Gate Avenue, 3rd Floor	1010 Webster Street	170 Otis Street, CalWorks-1st Floor
YMCA - 1601 Lane St.	25 Van Ness Ave, Suite 600	

Applications will also be available from 8:00 A.M. to 8:00 P.M. on Thursdays at 1237 Van Ness Avenue.

Only applications mailed to the address on the application form will be accepted. Applications must be post marked between September 4, 2001 and September 21, 2001 to be eligible for the applicant pool. Applications post marked after September 21, 2001 or not mailed to the address on the application form will be rejected. DO NOT BRING or MAIL APPLICATIONS TO THE SAN FRANCISCO HOUSING AUTHORITY. Do not mail applications by UPS or FedEx as they do not deliver to Post Office Boxes. Applicants should keep a copy of the application and get a Certificate of Mailing from the Post Office as proof of mailing. All duplicate applications will be rejected.

The registration period will continue until September 21, 2001 after which random selection will determine the order in which you will be placed on the waiting list. All applications submitted by the application deadline will be accepted for placement on the Section 8 Waiting List

All applications must be completed in English. Instructions will be provided on the application on who to contact for assistance in a foreign language.

Each applicant must answer all questions on the application including providing the **Names, Ages, Sex, Relationship, Social Security Number, Dates of birth** for ALL household family members, **Address and Telephone number** of the head of household, Annual Income for the entire household and whether the family qualifies for a **Local Preference**. Included in the Local Preferences is involuntary displacement by government action or disaster, living in substandard housing-including homelessness, or paying more than 50 % of income for rent. **In addition, preference will be given to residents of San Francisco, U. S. Veterans and families participating in a Welfare to Work Program.**

General priority will also be given to families at or below 30 % of Area Median Income to ensure that the SFHA meets Income Targeting Requirements as set forth by HUD.

The Program is open to families with children; two or more people living together who are disabled and/or related by blood, are related by marriage, or have been in a stable relationship for more than one year; and single adults. In addition, all applicants will be required to verify citizenship or legal immigration status prior to being assisted.

All applicant households must have incomes within the income limits listed below:

NUMBER OF PERSON(S) IN FAMILY	MAXIMUM ANNUAL GROSS INCOME	NUMBER OF PERSON(S) IN FAMILY	MAXIMUM ANNUAL GROSS INCOME
1	\$29,750.00	5	\$45,900.00
2	\$34,000.00	6	\$49,300.00
3	\$38,250.00	7	\$52,700.00
4	\$42,500.00	8	\$56,100.00

Any one seeking general information regarding the application process can call (415) 674-3200. For the hearing impaired, the TTY/TDD number is (415) 554-1199.

SECTION 8 APPLICATIONS

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251012 The following person is doing business as BITCH PUBLICATIONS, 2765 16th Street, San Francisco, CA 94103: B-WORLDWIDE, A CALIF. NONPROFIT CORP., 2765 16th Street, San Francisco, CA 94103. This business is conducted by a nonprofit corporation. Registrant commenced business under the above fictitious business name on the date January 3, 2001. Signed Lisa Miya Jervis - Lisa Miya Jervis, Editor/Publisher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on August 16, 2001. August 22, 29, September 5, 12, 2001. L# 354703

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323553 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MANUELA MARGARITE COBO TO ALL INTERESTED PERSONS: MANUELA MARGARITE COBO filed a petition with this court for a decree changing names as follows: present name MANUELA MARGARITE COBO, proposed name MANUEL MARTY COBO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 11, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. August 15, 22, 29, September 5, 2001. L# 354601

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322256 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF DANG THOI LUONG TO ALL INTERESTED PERSONS: DANG THOI LUONG filed a petition with this court for a decree changing names as follows: present name DANG THOI LUONG, proposed name JASON LUONG. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 27, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 20, 2001. Ronald E. Quidachay, Judge of said Superior Court.

August 22, 29, September 5, 12, 2001. L# 354602 **ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323811** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JASON ANTHONY KLINEGARDNER TO ALL INTERESTED PERSONS: JASON ANTHONY KLINEGARDNER filed a petition with this court for a decree changing names as follows: present name JASON ANTHONY KLINEGARDNER, proposed name JASON ANTHONY LAPPANO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 15, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 16, 2001. Ronald E. Quidachay, Judge of said Superior Court. August 22, 29, September 5, 12, 2001. L# 354701

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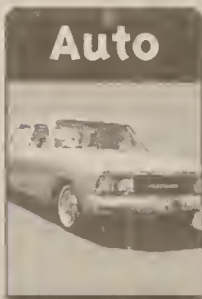
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Sunday, Aug. 26, MUD Now and Ian Brennan hold a free concert in support of public power for San Francisco and Brisbane, featuring music by Tejano music pioneer Santiago Jimenez Jr., Mamadou Diabate of Mali, Ramblin' Jack Elliot, gospel legends the Holmes Brothers, Cellophane Masses, Peaches, Faust & Shortee, and others, as well as presentations by Board of Supervisors president Tom Ammiano and granddaddy of punk Jello Biafra, a performance by X-tra Action Marching Band, and more. Noon-7 p.m., Crissy Field, Presidio shoreline, S.F. Free. (415) 364-1522.



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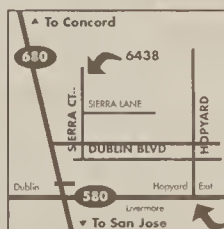
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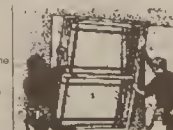
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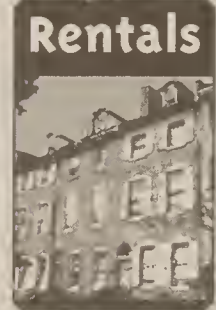
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\$1075 POTRERO HILL (Pennsylvania Av @ 22nd) to share with 26yo SF and 2 others. Deck H/W Floors - Parking D/W - W/D - F/P - other roommate is male. You must like dogs (#30117) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$450 Nob Hill - Near Union Square, utilities included. Share apartment, your own semi-private room. Share kitchen/ bathroom. No smoking/ drugs (415) 391-3452.

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\$590. Room with built-in bookcase in Ashbury Heights flat. Deck outside room. Ref#6854. Two hundred more! The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$650 Nob Hill (Leavenworth at Jackson). Small sunny room in charming 5 bedroom / 3 bath home. Near downtown, shops, trans. (415) 845-8588.

\$650 Richmond District - Sunny room on upper floor of charming flat. Share kitchen/ bath & utilities. Non-smoking (415) 221-1851.

\$650 + util. Richmond District - Spiritual atmosphere, alternative health, intellectual. NO SMOKERS. 50+ are Welcome. Mla (415) 221-9221.

\$675 Portola Heights - Share sunny house with Female & dog/cat. W/D, Great street parking! Female/ Gay Male Preferred. NO Smoking/ Drugs. (415) 584-2706.

\$700 Pacific Heights (Jackson and Fillmore) Charming room with walk-in closet in huge Victorian flat. Large kitchen. DR, LR, hwd floors. Live with friendly, easy-going working professionals. www.apartmentdaddy.com # 1736

\$720 Sunset District - Near SFU 3 BR / 2 bath. Furnished room All amenities. www.easyyroommate.com. (800) 877-2557.

\$725 TWIN PEAKS (BURNETT @ CRESTLINE) to share with 27yo SM. Deck - W/D - Looking for someone quiet and considerate and who does not work at home (#30158) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$725 + utilities Outer Richmond - Non-smoking, responsible person for charming private living space in nice house. Washer/dryer. Backyard. Separate entrance. Near park, ocean, Muni. No pets. Available now. (415) 751-0762.

\$740 PACIFIC HEIGHTS (Clay @ Scott) to share with 48yo SM. Yard W/D - F/P - Victorian. Near Alta Plaza Park. Private phone line. (#30169) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 NOB HILL (Sacramento @ Polk) to share with 25yo SF and 4 others. Yard - D/W - W/D - Great, all female household. This is a fantastic place to live. (#30094) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 CASTRO/EUREKA VALLEY (17th St @ Ord to share with 26yo GM and 3 others. Deck H/W Floors - We are looking for a roommate that is working, easy going, and doing something in his life. A person who is fun and will be to part of a fun living environment. Clean and respectful. Come by and meet us. (#30131) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com.

\$800 Cole Valley (Clayton and Waller) Quiet Victorian room with hwd floors is very spacious with lots of sunlight. www.apartmentdaddy.com # 2331

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\$800 Hayes Valley / Lower Haight (Oak at Laguna). Quiet room in 4 bedroom / 2 bath Victorian house near public transit. (415) 845-8588.

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\$900 POTRERO HILL (Utah St @ 24th St) to share with 32yo GM. Deck - Yard - Parking. Rent would reduce fifty dollars without parking spot. Ideal access to 101 and 280. Rent includes two rooms (9 x 12 & 11 x 11 1/2). Sunny, western facing. Some basement storage. (#30097) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 PRESIDIO (E Washington @ Compton) to share with 26yo SF and 2 others. Yard - H/W Floors - Parking. NO UTILITIES! Share the Presidio apt w/ 2 female med students. Experience living in the middle of a national park in San Francisco. The place is very spacious and the scenery is beautiful. Fresh air. Running trails. Minutes from the GG Bridge. (#30130) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 NOE VALLEY (clipper @ noe) to share with 28yo SF Yard - H/W Floors - I would like to create a home environment where both of us would feel comfortable. Being able to communicate and respect the other's space and things are important. Someone who's creative and generally loves life is a bonus. (#30159) — We have over 600 rooms in San Francisco! Place your room ad with us for FREE. — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.



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\$1100 Nob Hill (Hyde/Washington) Sunny and bright Studio. Laundry (866) 625-9510 apartmentdaddy.com #3014

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\$1150 Cow Hollow (Vallejo/Broderick) Cozy Studio with lg closets and eat in kitchen, laundry. (866) 625-9510 apartmentdaddy.com #2968

\$1195 Pacific Heights (California and Fillmore) Light and airy Studio with full size kitchen will fit in nette. www.apartmentdaddy.com # 2483

\$1200 NOE VALLEY 1 BR...Dog Ok, Cat Ok. Cozy in law unit in 3 unit building. Eat-in kitchen, private entrance along the side of the building. Great for student. BBQ in back. Close to BART and Valencia restaurants. (#54267) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF source*) and Landlords always list for free! — RENT TECH 863-7368. Fee/Guarantee.

\$1250 RUSSIAN HILL Studio...Garage, W/D, HW Floors, Deck, (#54191) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF source*) and Landlords always list for free! — RENT TECH 863-7368. Fee/Guarantee.

\$1295 Nob Hill (Near Washington) Cozy 1 Bdrm with Victorian moldings. (800) 253-2494 aptdaddy.com #3352

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\$1350 Cow Hollow Spacious Studio with view. Hwd floors, gas stove and walk-in closet. Laundry. www.apartmentdaddy.com # 1954

\$1350 Pacific Heights (Vallejo/Franklin) Light and airy Studio. Laundry. (866) 625-9510 apartmentdaddy.com #2593

\$1425 Manna (Near Chestnut) Sunny top-floor unit. Charming, with hwd fls and walk-in closets. Laundry. Parking avail. (800) 253-2494 aptdaddy.com #3203

\$1495 Russian Hill (Near Hyde) Charming Studio with hwd flrs. Laundry. (800) 253-2494 aptdaddy.com #3158

\$1500 Noe Valley (Dolores/15th St.) Sunny 1 Bdrm with fireplace, lg closets. Laundry. Parking avail. (866) 625-9510 apartmentdaddy.com #792

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The States Largest Peace and Social Justice Organization Is

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We are always looking for socially concerned people for our various positions. Bilingual applicants encouraged.

W.O.H.C. is an E.O.E.

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**Volunteer Coordinator/
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Look for the Fair Trade Certified label - Proof that the farmer received a fair price.

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